

The Notebook of Bass Otis, Philadelphia Portrait Painter

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INTRODUCTION

IN 1931, Charles H. Taylor, Jr., gave the American Antiquarian Society a small volume containing notes and sketches made by Bass Otis (1784–1861).¹ Taylor, an avid collector of American engravings and lithographs who gave thousands of prints to the Society, was likely most interested in Otis as the man generally credited with producing the first lithographs made in America. But to think of Otis primarily in such terms may lead one to underestimate his scope and productivity as an artist, for Otis worked in a wide variety of media and painted a large number of portraits in the course of a significant career which spanned the period between 1812 and 1861.

The small notebook at the Society contains a varied assortment of material with dated entries ranging from 1815 to 1854. It includes scattered names and addresses, notes on a variety of subjects, newspaper clippings, sketches for portraits, and even pages on which Otis wiped off his paint brush. However, Otis also used the notebook as an account book, recording there the business side of his life as an artist. These accounts are a uniquely important source of information about Otis's work. Because Otis was a prolific painter who left many of his works unsigned, his accounts have been

1. The notebook is in the Manuscripts Department, American Antiquarian Society.

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Fig. 1. Bass Otis (1784–1861), *Self Portrait*, 1860, oil on tin, 9½ x 7½ inches. American Antiquarian Society.

the subject of a constant stream of inquiries at the Society as scholars and owners of paintings have attempted to identify portraits. Of primary importance for researchers are Otis's accounts for his work in Philadelphia between 1819 and 1826, which list the names of several hundred customers as well as the prices charged for those portraits.

This transcription of the entire notebook is offered to make Otis's notes on his own work more widely available. The publication of Otis's notebook also offers an opportunity for a brief new discussion of the facts pertaining to the artist's life and career. Such facts are by no means readily available, for there is very little direct documentation of Otis's life. He left no diaries and there are few letters or contemporary printed accounts. Even the most diligent researchers have been obliged to rely heavily on a few brief comments originally made by nineteenth-century writers and often repeated without question thereafter. What little we know of Otis comes largely through his work, and it is tantalizing to consider that only a small percentage of the portraits listed in Otis's notebook can now be positively identified, either in museums or private collections. That further studies of Otis's life and work are needed seems evident.²

It is the hope of the editor that the transcription and biography which follow will help to provide a foundation for such future studies. And given Otis's status in his own time as a respected artist whose portraits were in wide demand, perhaps an understanding of Otis's business practices and the climate in which he worked may aid in developing an understanding of the worlds of art, taste, and culture in the early national period.

Despite the survival of his notebook and the legacy of his work as a portraitist, there is actually very little documentary evidence

2. The only previous study to make use of Otis's notebook is the exhibition catalogue *Bass Otis: Painter, Portraitist and Engraver* (Wilmington, Del. 1976), which is generally reliable and the most detailed discussion of Otis's life and work to date. Earlier studies include Joseph Jackson, 'Bass Otis: America's First Lithographer,' *Pennsylvania Magazine of History and Biography* 37 (1913): 385-94, and Jackson's article in the *Dictionary of American Biography*, s.v. 'Otis, Bass.'

for the details of Bass Otis's life. In fact, apart from Otis's notebook, the principal source of information on his life and career is contained in the brief comments made by William Dunlap in his *History of the Rise and Progress of the Arts of Design in the United States*. Moreover, while Dunlap's book is truly remarkable for its wealth of factual and anecdotal information on the art world in America in the first decades of nationhood (and still makes vastly entertaining reading), scarcely more than two paragraphs discuss Otis.³

There is, at least, firm evidence regarding Bass Otis's origins. He was born on July 17, 1784, in East Bridgewater, Massachusetts, a town about twenty-five miles southeast of Boston. The Otis family was well established by the time of Bass's birth. His father, Dr. Josiah Otis (1749–1808), was a physician, himself the son and grandson of physicians living and practicing in Plymouth County, Massachusetts. Bass's grandfather, Dr. Isaac Otis (1719–85), had graduated from Harvard College in 1738, and was the only member of these three generations to attend an American college.

The union of Bass's parents, Josiah Otis and Susanna Orr (1752–1836), was not the first connection between the families. Otis's maternal grandfather, the Honorable Hugh Orr (1715/16–98), was a Scottish emigrant who married Mary Bass of East Bridgewater in 1742. Otis's paternal grandfather, Dr. Isaac Otis, married Mary's sister, Mehitabel Bass, in 1746. The Bass surname became the artist's forename.⁴

This intermarriage of families had a commercial expression, as was common throughout New England. Family businesses were handed down from generation to generation and intermarriage functioned as a form of corporate consolidation. Bass Otis's ances-

3. William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (New York, 1834), 2:227. There is also a three-volume edition (Boston, 1918) which adds some biographical material but deletes some of Dunlap's information.

4. Ample information about Bass Otis's family can be found in *Vital Records of East Bridgewater, Massachusetts, to 1850* (Boston, 1917); *Vital Records of Bridgewater, Massachusetts, to 1850*, 2 vols. (Boston, 1916); Horatio N. Otis, *A Genealogical and Historical Memoir of the Family of Otis* (Boston, ca. 1850), pp. 18, 28; William A. Otis, *A Genealogical and Historical Memoir of the Otis Family in America* (Chicago, 1924), pp. 209–11; Edward C. Mitchell, *History of the Early Settlement of Bridgewater, Massachusetts* (1840; reprint, Bridgewater, 1897), p. 263; Williams Latham, *Epitaphs of Old Bridgewater, Massachusetts* (1882; reprint, Middleboro, Mass., 1976), pp. 196–97, 200–201.

tors took advantage of the fact that several small rivers flow through the town of East Bridgewater, the town's widespread water power allowing for the establishment of mills. Otis's maternal great-grandfather, Jonathan Bass, built a mill and forge there in the 1720s. In 1740 Otis's maternal grandfather, Hugh Orr, also constructed a mill and eventually achieved some distinction as a scythe maker, a founder of cannons during the Revolution, and afterwards as a developer of textile weaving machinery. Hugh Orr's son Robert (1745–1811) continued the business and was later head of the U.S. armory in Springfield.⁵

The generation of which Bass Otis was a member continued to play a role in these family enterprises. Bass had five siblings. Twin boys, Thomas and Melville, were born in 1778, but only Melville survived. Abigail (Nabby) was born in 1781, Bass in 1784, Clarissa in 1786, and Welcome in 1790. Melville continued in the metal-working business and was responsible for several inventions which improved the processes of nail and tack making.⁶ In 1803 Nabby married William Vinton, also a scythe maker. After her death in 1816, Vinton married Nabby's sister Clarissa.⁷

Because of this family history, the story told both by Dunlap and Otis's relatives that Bass Otis was apprenticed to a scythe maker or a nail and tack manufacturer seems likely to be true even in the absence of any outside proof, and his master could certainly have been a relative.⁸ William A. Otis repeats a family anecdote that, as a child, Bass made drawings in chalk on the bellows of the forge.⁹

5. D. Hamilton Hurd, comp., *History of Plymouth County, Massachusetts* (Philadelphia, 1884), pp. 862–65; Mitchell, *History of Bridgewater*, p. 57; Carl W. Mitman, *Dictionary of American Biography*, s.v. "Orr, Hugh."

6. Hurd, *History of Plymouth County*, p. 865.

7. John Adams Vinton, *The Vinton Memorial* (Boston, 1858), pp. 147–48.

8. Dunlap, *History of the Arts of Design* 2:383; Ralph N. Warner, manuscript notes on Bass Otis, Sept. 29, 1910, 'Bass Otis' folder, New-York Historical Society; Anthony J. Philpott, manuscript notes on interview with William Vinton, Jr., ca. 1911, in Charles H. Taylor, 'Lithography and Artists' papers, Graphic Arts Department, American Antiquarian Society. Philpott's brief notes on his interview with Vinton, made when the latter was ninety-three years of age, clearly contain inaccuracies with respect to dates. However, they also contain valuable anecdotal information based on Vinton's personal knowledge of his uncle.

9. W. A. Otis, *The Otis Family in America*, p. 209.

This background would have given Otis technical skills; he may also have found it quite natural to experiment with mechanical processes, including engraving and lithography. In fact, like his brother Melville, Bass Otis was an inventor. In 1815, he patented the perspective protractor, a device to aid artists.¹⁰ The notebook at the Society contains additional evidence of such interests; on page 80 of the manuscript are several drawings of a small spring-wound circular saw described as 'Stewarts self operating saw for surgical purposes,' and on pages 26 and 27 are instructions for a chemical process for making molds.

This family history can also explain Otis's occasional use of mills as subject material for his art. In fact, one of his most famous paintings is a large scene of *A Foundry in New England; with Operatives, &c.*, first exhibited at the Pennsylvania Academy Annual Exhibition in 1815 and frequently shown during Otis's lifetime.¹¹

Although Bass Otis was not destined to become part of the family businesses, his artistic career may have had commercial origins. Dunlap reports that Otis learned to paint from a coach painter. However, Otis's nephew William Vinton, Jr., who lived for a time in Otis's household, said that Otis studied for almost three years with Gilbert Stuart in Boston.¹² Otis eventually left Massachusetts for New York City to establish his career as a painter. Dunlap says that Otis arrived in New York City in about 1808, when he would have been twenty-four years old. There is a traditional story that while in New York Otis worked with the painter John Wesley Jarvis. A portrait by Otis of Jarvis has been assumed to have been painted in New York in 1808, but Jarvis's biographer Harold E. Dickson thinks the portrait may have been painted later—perhaps as late as 1816.¹³

10. Otis received a patent for the protractor on March 14, 1815. See *A List of Patents Granted by the United States from April 10, 1790 to December 31, 1835* (Washington, 1872), p. 150. According to D. M. Stauffer, *American Engravers upon Copper and Steel* (New York, 1907), 1:196, it 'was highly commended by Sully, Birch, Lawson, Tiebout, and others.'

11. This painting is owned by the Pennsylvania Academy of Fine Arts in Philadelphia.

12. Dunlap, *History of the Arts of Design*, 2:227; Philpott, interview with William Vinton, Jr. Whether or not the story about Stuart is true, Otis was undoubtedly one of many painters who in later years produced copies of Stuart's paintings.

13. Harold E. Dickson, *John Wesley Jarvis: American Painter* (New York, 1949), p. 126.

There is at least one indication that by 1810 Otis had achieved some reputation as a professional artist. It was in that year that John Rubens Smith 'arranged a meeting of artists in Boston, including Stuart, Allston, Bass Otis, and J. R. Penniman, to form an academy of the arts. Apparently the only result of the discussion was a resolution that it would be an admirable thing to do.'¹⁴ Otis's move to Philadelphia in 1812 seems to have set the stage for further developments in his career.¹⁵ According to Otis's nephew William Vinton, Jr., Otis took letters of introduction from Gilbert Stuart with him to Philadelphia.¹⁶ It is recorded that he was elected a member of the Society of Artists of the United States in 1812, and exhibited eight portraits in the Pennsylvania Academy Annual Exhibition in the same year.¹⁷ A reviewer of this exhibition commented favorably on the work of Otis, calling him 'a young painter of very promising talents. We perceive in his works a strength of character, force of effect, and correctness of likeness, that certainly would do credit to artists of more experience: and there is no doubt that, with proper application, Mr. Otis will become a very distinguished portrait painter.'¹⁸ He was elected to the Columbian Society of Artists in 1813, and to the Pennsylvania Academy of the Fine Arts in 1824. His paintings were included in the exhibits of these and other organizations throughout much of his professional life.¹⁹

In 1813, Otis married Alice Pierie (1796-1842), the daughter of

14. *M. & M. Karolik Collection of American Water Colors & Drawings 1800-1875* (Boston, 1962), 1:276.

15. Otis begins to appear in the Philadelphia city directory in 1812. It is interesting to note that when Otis left New York at this time, Dunlap moved into an apartment on Tryon Row which Otis had vacated. Dunlap, *History of the Arts of Design*, 1:272.

16. Philpott, interview with William Vinton, Jr.

17. Gainer B. Davis, 'Bass Otis, Painter, Portraitist and Engraver,' in *Bass Otis: Painter, Portraitist and Engraver*, p. 13; Anna Wells Rutledge, ed. and comp., *Cumulative Record of Exhibition Catalogues, the Pennsylvania Academy of the Fine Arts* (Philadelphia, 1955), p. 157.

18. G. M., 'Review of the Second Annual Exhibition,' *The Port Folio*, n.s., 8 (1812): 25.

19. Davis, 'Bass Otis,' pp. 13, 18. For listings of exhibitions including works by Otis, see James L. Yarnell and William H. Gerdtts, comps., *The National Museum of American Art's Index to American Art Exhibition Catalogues* (Boston, 1986), 4:2644-46; *Cumulative Record of Exhibition Catalogues, the Pennsylvania Academy of the Fine Arts*, pp. 157-59; Robert F. Perkins, Jr. and William J. Gavin III, comps., *The Boston Athenaeum Art Exhibition Index* (Boston, 1980), p. 106; *National Academy of Design Exhibition Record, 1826-1860* (New York, 1943), 2:58; Mary Bartlett Cowdrey, *American Academy of Fine Arts and American Art Union Exhibition Record, 1816-1852* (New York, 1953), p. 277.

Robert Pierie and Susanna (Armstrong) Pierie. The first of their six children, Clarissa V. Otis, was born in 1815 and died in 1859. There were three more daughters: Susan P. Otis (1816–83), Maria W. Otis (1818–52), and Eliza P. Otis (1822–45). A son Josiah, born in 1820, died at the age of four, and another son, born in 1837, died in infancy. None of Otis's children married, and only Susan survived her father, helping in later years with his accounts.²⁰

Considering the size of the family and the fact that Otis maintained his studio at home, the household must have been a busy one. Further contributing to the activity were occasional visitors, as well as the members of Otis's extended family who would sometimes join his household for a period. In Philadelphia, Otis's nephew Ralph N. Warner lived with the family on and off for ten years, and Otis taught art to Ralph's brother William Warner, Jr. Later, when the Otises resided in Boston, William Vinton, Jr., the son of one of Otis's sisters, lived with the family. Vinton later recollected the frequent occasions on which Otis would be joined by another portrait painter, Alpheus Chapin, for sessions on the violin: 'Bass Otis wasn't much of a player . . . but he was very enthusiastic over music.' The federal census for 1850 also lists 'Eliza Pierce'—probably Otis's sister-in-law Eliza Pierie—at the same address with the Otises. In Philadelphia, Otis was in contact with two first cousins, Isaac and William Otis, who 'made life easier for him in the Quaker city.'²¹

As the head of a sizable household, Otis sometimes resorted to bartering his skills as an artist to support his family. One notebook entry records his way of paying for his children's education by painting the portrait of the principal's son (p. 17). Yet another reveals his use of a similar system to provide them with the social skills required in that time: 'Mr. Barkley began instructing my Children in music Jan'y 19th 1836 & I also gave him lesens as a

20. E. L. Clark, *Record of Inscriptions, Christ Church, Philadelphia* (Philadelphia, 1864), p. 322; Warner, manuscript notes on Bass Otis.

21. Warner, manuscript notes on Bass Otis; Philpott, interview with William Vinton, Jr.; U. S. Census, 1850, Boston, Ward 10, p. 376; Mitchell, *History of Bridgewater*, p. 263.

compensation for 6 month tuition of them—putting my instructions against his teaching . . . the instrument' (p. 41).

Bass Otis lived in Philadelphia from 1812 to 1837, but from that point on, it becomes more difficult to reconstruct the artist's movements. It also becomes easy to understand the source of the confusion about the places where Otis lived and worked. There were a few periods in Otis's life—and the period beginning in 1837 was one of them—when he seems to have painted in a number of different places within a relatively brief space of time. Despite all of this movement, however, there is no evidence that Otis ever worked as an itinerant portraitist. What information is available suggests a different explanation: Otis and his entire family moved several times, but on occasion he would also visit other towns and make brief stays while completing commissions.²²

Otis briefly relocated from Philadelphia to Boston in 1837, entering four works in the Boston Athenæum Art Exhibition of that year.²³ Several entries in the notebook show that he was back in Philadelphia in 1838 (pp. 42, 44, and 48) and during the same year, Otis opened a studio in Wilmington, Delaware. By 1839 he had moved there, and he stayed at least a year.²⁴ Even while living in Wilmington he returned to Philadelphia to paint portraits of a family there (p. 50). In 1839 and 1840, Otis was listed in the Philadelphia city directories at the same address he had lived at in 1837, and so the relocation may never have involved his whole household. The directories show that Otis moved again to Boston in about 1846, and lived there or in nearby Roxbury until 1857 or 1858.²⁵

22. For example, page 92 of the notebook contains a list of nine portraits painted in Baltimore while Otis was a resident of Philadelphia. There is also evidence of a visit to New York in 1826, when a lithograph drawn by Otis was published (this is discussed in more detail below), and Otis also exhibited three portraits (*National Academy of Design Exhibition Record, 1826-1860, 2:58*).

23. Perkins and Gavin, *The Boston Athenæum Art Exhibition Index*, p. 106; Otis is also listed in the Boston City directory for 1837.

24. Davis, 'Bass Otis,' p. 21.

25. The editor has been unable to find confirmation of the statement in Davis, 'Bass Otis,' p. 22, that Otis moved to New York in 1845. Otis consistently appears in the Boston city directories from 1847 to 1857-58, but his nephew William Vinton, Jr., stated that Otis

Otis appears again as a portrait painter in the Philadelphia directories from 1859 to 1861, the year of his death at the age of seventy-seven. Although death notices appeared in several Philadelphia newspapers, no obituary was published despite the fact that Otis had painted portraits of many hundreds of Philadelphia's citizens.²⁶

The notebook shows clearly that anyone who assumed that Otis's departure from the family mills of East Bridgewater represented also his final departure from the world of commerce would be wrong. Otherwise, what is one to make of the following plan for a work which is included in Otis's notebook: 'a chamber, with a Lady who has been reposing on a couch the Flames breaking into the chamber a Columbia Hose Member bearing the lady out of danger, and a Phoenix Hose Member coming into the door with a branch pipe in his hand to which is attached the Hose' (p. 44)? The notebook makes it clear that art was not just Otis's life, it was also his living.

If Otis's accounts of the prices of paintings and the amounts of the bills due him serve to remind us of that fact, it may be easier for us to understand his great productivity as a portrait painter, the variety of his subjects, and the rather remarkable number of media in which he worked. Even a single page of the notebook can attest to the industry and ingenuity he exercised to sustain his career. For example, entries for 1819 (p. 2) show him making a *bas relief*, copying a painting of the Washington family for a printer, doing one engraving of the Holy Family for a printer and four of 'Fat Cattle' for 'a Company of Butchers,' offering a portrait in trade to a framer, finding 'silk and Trimmings' to make 'A Flag for Capt Guires Company,' and painting portraits for a variety of lawyers, sea captains, and merchants.

The business side of Otis's life may even provide a way of thinking about stylistic elements in his work, for the comments in the

lived at two addresses in Roxbury for a total of three years. See Philpott, interview with William Vinton, Jr.

26. Otis died on November 3, 1861. Death notices appeared in the *Philadelphia Inquirer*, November 4, 1861; *Philadelphia Public Ledger*, November 4, 1861; *Philadelphia Press*, November 6, 1861.

notebook remind us that those attempting to win a living through art are not always free to pursue the dictates of a 'muse,' but must be conscious, instead, of the need to win the ultimate approval of the customer. In this way, the notes and accounts Otis has left us can provide some insight into the synergistic relationship between the aesthetic and business dimensions of the career of a working artist.

On the basis of the notebook and other surviving evidence, it would seem that Bass Otis earned his living primarily by producing portraits. In the chief period covered by the accounts (1819-26), Otis's fee was typically between \$20 and \$30 for a portrait, with higher rates for larger pictures. A discount might be given for two or more portraits for the same customer. Otis was also sometimes paid to make an additional copy of a portrait on behalf of a friend of the sitter.

One of the greatest trials of a portrait artist's life must be the unwillingness of the customer to accept the faithfulness of the painted image. Otis was no exception to this rule. His notebook occasionally records reactions such as the following: 'Mr Perrots remark on his sisters Portrait neck too long head too round & the eyes [w]rong.' (p. 75). One senses the internal tension between the proud artist and the keen businessman with respect to such matters when reading Otis's notebook entry entitled 'Rules by which the Painter is to be governed in future.' Otis argued that the fault may lie in the subject rather than in the painter, for 'All People cannot make Equally strong Likenesses as they have not equally characteristic features and expression.' He even blamed those ladies who presented themselves 'in dresses they have not often been seen in.' After all, he wrote, 'no Painter is sufficiently great as to affect impossibilities.' In this particular instance, his main concern seems to have been financial rather than aesthetic. Having complained of the unreasonable demands of sitters, Otis came to the following conclusion: 'Payment is expected on the Delivery of the Paintings. Strangers from a distance must have on the first sitting a sufficient garentee for to insure the payment when finished' (pp. 36-38).

However, while Otis expected to be compensated for his work and was mindful of the demands of his customers, he clearly continued to regard his paintings as art rather than simply as products. On page 45 of the notebook in a piece entitled 'Criticism is Glall [Glass] Ware' Otis indulged himself in the luxury of expressing his feelings in couplet form about the paying customers who claimed to know more about art than the painter himself: 'Go welthy Fool study to be wise/Come not here to criticise.' Otis went on to take refuge from the criticism of clients in the idea of the permanence of art, engaging in the kind of word-play with which artists have consoled themselves through the centuries: 'The work you spend your/breath & wit upon/will last for ages after/you are gone.'

Despite his somewhat exasperated comments on this subject, Otis seems to have enjoyed a strong reputation as an artist who could please his customers by reproducing a good likeness of his subject. This may explain why, according to Otis's nephew, the artist 'was in great vogue for the painting of the portraits of people after death, usually from descriptions of relatives and friends.'²⁷ One frequently encounters in the notebook the annotation 'after death' or 'corps' next to the name of a subject; these refer to portraits which Otis was commissioned to paint in order to preserve an image of someone who had recently died.

In addition to Otis's skill at painting the deceased from verbal descriptions, the fairly common practice just a few decades later of photographing corpses suggests the possibility that Otis used the corpse as a model. Further support for this theory comes from Otis's use of the term 'corps.' Would he use this explicit term if he was simply painting from the descriptions of relatives? The need to work in a timely fashion when painting bodies before burial might lead one to wonder whether Otis made death masks on which to base his portraits. In fact, we know that Otis did make casts of some of his portrait subjects; however, it is not certain

²⁷. Philpott, interview with William Vinton, Jr. This story has had widespread circulation because it was quoted by Charles H. Taylor, 'Some Notes on Early American Lithography,' *Proceedings of the American Antiquarian Society* 32 (1922): 69.

1820		
July 18	Dickinson in trade	30.00 paid
	Mr Wear of Genwill Kentucky	15.00 paid
Pike	Made 3 Drawings for Dr Gibson	30.00 paid
Pike	do 2 do	20.00 paid
Pike	do 3 do	30.00 paid
Pike	James N Boker's Daughter copy full length	100.00 paid
do	James N Boker & Wife 30 each	70.00 paid
	Dr Mowray & Wife	10.00 un paid
	Dr S Ansel	20.00 paid
	Dr Cleaver dit cat. sicut.	20.00 paid
	Full length of 2 Children for Mr Jones from Savanna	125.00 paid
	A Transparency for Bremer	10.00 paid
April 15	Took a cast of Mr B Chens Child	10.00 un paid
Commenced	gave lessons to Mr Chapin	
April 20	William Killias & Wife 40 each	80.00 paid
	Mr Wallace & Wife & 1/2 Children one a copy	100.00 paid
	Mr Amos Norton poor Cl. 1.	30.00 paid
	George Carlter	20.00 paid

Fig. 2. Otis's accounts for portraits and other work, The Notebook of Bass Otis, p. 4, 7 $\frac{3}{4}$ x 4 $\frac{1}{2}$ inches. American Antiquarian Society.

whether these were of living or dead subjects. The notebook contains only one case, that of Samuel Clark, in which a cast is followed by a portrait 'after death' (p. 15). Interestingly, Otis's portrait of his own family includes the image of a bust of his dead son Josiah.²⁸ It is apparent from the notebook that portraits of the deceased were a significant part of Otis's trade; they also generated additional business. Sometimes, as in the case of the family of James N. Barker, mayor of Philadelphia, Otis was called upon to paint portraits of living family members after completing his depiction of the deceased (fig. 2). The death of a loved one undoubtedly worked as a reminder of the need for some kind of permanent memento of family life.

Otis's business as an artist also benefited from the desire of people to have mementoes of great events and famous personages. In order to meet this demand, Otis produced a considerable number of copies of both his own works and the works of other artists. The notebook records orders for portraits of George Washington, the Washington family, and a painting of *Washington Crossing the Delaware* decades before the famous painting by Emanuel Leutze. Napoleon's death in 1821 seems to have generated a healthy market for portraits. The account book lists a total of six paintings of Napoleon by Otis; those with an identifiable source are copies of Jacques Louis David's *Napoleon Crossing the Alps*.

On occasion, Otis regarded these copies as worthy examples of his work and placed them in public exhibitions.²⁹ Such displays were commonly offered as a species of popular entertainment. For example, it is reported that 'Otis exhibited copies of Vernet's *Storm and Calm* in Vauxhall Garden in 1817.'³⁰ Some of Otis's paintings were specifically produced for these kinds of presentations. Accord-

28. This painting, which is reproduced in *Bass Otis, Painter, Portraitist and Engraver*, no. 53, is owned by Mrs. Walter Beinecke, Jr.

29. See for example copies of a portrait of Samuel Adams by Copley exhibited at the Pennsylvania Academy Annual Exhibition in 1818, and a *Portrait of a Lady after Stuart*, in the same academy's exhibition of 1828. See *Cumulative Record of Exhibition Catalogues, the Pennsylvania Academy of the Fine Arts*, pp. 157-58.

30. J. Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609-1884* (Philadelphia, 1884), 2:1052.

ing to Virgil Barker, 'In 1818 a museum in Philadelphia charged twenty-five cents extra for viewing a room in which were gathered statues from France, ten anatomical wax figures, *The Handsome Danaë*, Wertmüller's *Venus and Wood Fauns*, and paintings of bathers by Otis and Bodet.'³¹ It is not difficult to imagine that anatomical figures and paintings of nudes might constitute a popular diversion; one assumes that it was profitable as well.

When successful, exhibitions could, of course, work to the advantage of a professional artist in a variety of ways. In some cases, he might profit from the direct sale of tickets. For example, page 39 of the notebook contains an 1834 list of ticket holders in the 'Adam and Eve Company.' This probably refers to an exhibition of a picture of Adam and Eve, 'full size in the garden of Eden,' believed by Otis's nephew Ralph N. Warner to be the largest painting Otis ever completed.³² Interestingly, the list contains the names of a number of people who also appear in the notebook as Otis's portrait customers. This points out yet another benefit of exhibitions: publicity which might entice new customers while further enhancing one's stature among former clients.

In some instances, exhibitions functioned simultaneously as sales galleries. On page 78 of his notebook, Otis lists 'Pictures delivered Sml. Kenedy' for 'The Artists Association in Chesnu[t] St.' An advertisement which appeared in the *Philadelphia Directory and Register, for 1819* tells the remainder of the story:

THE ASSOCIATION OF AMERICAN ARTISTS HAVE OPENED A ROOM FOR THE SALE AND EXHIBITION OF American Works of Art, in Painting, Sculpture, Architecture, Engraving, Drawing, &c. &c. at SAMUEL KENNEDY'S No. 72, Chesnut Street,

31. Virgil Barker, *American Painting: History and Interpretation* (New York, 1950), p. 333.

32. Warner, manuscript notes on Bass Otis. Warner says the painting 'was sold to a syndicate and went to New York.' *Adam and Eve* may actually have been intended for the same type of audience as Otis's bathers. Less than twenty years after the Vauxhall Garden display, William Dunlap wrote, 'Our own people now flock to see the naked display of a Parisian hired model for the painter's study, and an English prostitute in the most voluptuous attitude, without a shade of covering, enticing the man to sin; a perfect Venus and Adonis, under the names of Adam and Eve, and called "a moral picture."' Dunlap, *History of the Arts of Design*, 1:318.

Where visitors may behold the advanced state of the arts in this country, purchase *Paintings, Prints, or Drawings*, and where any person desirous of having any thing done in the FINE ARTS, may see specimens of the abilities of the different artists in this city, know their address, prices, &c. Single Admission 25 Cents.

But as frequent changes and additions will take place from sales and increase of specimens, single tickets of free admission for the year 1819 may be had for Two Dollars each. Tickets of free admission for a whole family for the year 1819, at Four Dollars each.

☞ *Every branch in the Carving, Gilding, Looking Glass manufacturing and Framing, executed in the newest style, and on the most reasonable terms.*³³

Otis sent Kennedy portraits of Jefferson, Monroe, and Adams as well as two still lifes, apparently on consignment. Images of ducks and arrangements of apples and nuts appear to have been more popular than pictures of politicians that year, for the Jefferson and Monroe are noted as 'returned' while the still lifes are marked as sold. Who knows whether any other commissions resulted from this attempt to unite 'the different artists in this city' with potential customers? Together, Otis's notebook and Kennedy's advertisement provide a nice glimpse into some of the ways in which an exhibition could help an artist earn his living.

Other kinds of public entertainments also provided Otis with business. In the early nineteenth century, large transparent paintings were often produced for temporary purposes: they were used for theatrical events and also as window decorations for buildings which, during celebrations and other commemorations, would be adorned with large depictions of famous people or historic events.³⁴ Otis's accounts include a number of references to 'transparencies.' Those on pages 33 to 35 of the notebook appear to be

33. John A. Paxton, *The Philadelphia Directory and Register, for 1819* (Philadelphia, 1819). In addition to operating the looking glass business, Kennedy was a sign painter, and a publisher and seller of engravings. See H. Glenn Brown and Maude O. Brown, *A Directory of the Book-Arts and Book Trade in Philadelphia to 1820* (New York, 1950), p. 70. In 1820 Kennedy published a portrait of Andrew Jackson (Stauffer 2012) in company with J. B. Longacre and Joshua Shaw as 'Managers & Trustees for the Association of American Artists.'

34. R. S. Guernsey, *New York City and Vicinity in the War of 1812-'15* (New York, 1889), 1:375-76; 2:484-94, offers interesting descriptions of the decoration of buildings with transparencies and lights.

in connection with some specific event, perhaps the celebrations surrounding Lafayette's visit to Philadelphia during his return to America in 1824. Dunlap tells us that Otis was involved at least with the planning for, and possibly the painting of, transparencies on that occasion: 'Summer came and La Fayette, the nation's guest, came. Transparencies were wanted, and [Thomas] Cole got some of this work to do, by an introduction to Bass Otis.'³⁵ The notebook also mentions flags painted by Otis. When Otis advertised himself as a portraitist in Wilmington in 1838, he stated, that 'he has had much experience in painting standards, Banners and Transparencies, and will endeavor to give satisfaction in the same.'³⁶

Interestingly, without intending to do so, Otis also may have sometimes helped the careers of other working artists. Because of the popularity of Otis's portraits, they were not infrequently copied by engravers for illustrations in publications.³⁷ However, in the period after his arrival in Philadelphia Otis himself took advantage of the market for engravings, turning out work on a variety of subjects. His engravings include portraits of private individuals, a religious scene, and even images intended as commercial advertisements. For example, page 2 of the notebook includes 1819 entries for an aquatint engraving of Murillo's *The Holy Family* for John Kneass, for which Otis was paid \$40 while also retaining possession of the plate. He also records there '4 Plates of Fat Cattle for a Company of Butchers.' In this same general period Otis did an aquatint engraving of Dr. Benjamin Smith Barton (fig. 4), and the notebook shows the disposition of copies

35. Dunlap, *History of the Arts of Design*, 2:359.

36. Davis, 'Bass Otis,' p. 21.

37. Portraits by Otis were copied in Joseph Delaplaine, *Repository of the Lives and Portraits of Distinguished Americans* (Philadelphia, 1816-18), which is discussed below; John Sanderson, *Biography of the Signers to the Declaration of Independence*, 9 vols. (Philadelphia, 1823-27); Vicesimus Knox, *Elegant Extracts, or, Useful and Entertaining Passages*, 6 vols. (Boston, ca. 1826); John E. Hall, *Memoirs of Eminent Persons, with Portraits and Fac Similes* (Philadelphia, 1827); Ashbell Green, *Memoirs of the Rev. Joseph Eastburn* (Philadelphia, 1828); James Thacher, *American Medical Biography: or Memoirs of Eminent Physicians Who Have Flourished in America* (Boston, 1828); Ezra Stiles Ely, *Visits of Mercy; or The Journals of the Rev. Ezra Stiles Ely, D.D.*, 2 vols. (Philadelphia, 1829); and James Herring and James B. Longacre, *The National Portrait Gallery of Distinguished Americans*, 4 vols., (New York and Philadelphia, 1835-39).

of the work (p. 82). Other aquatints which are probably from this period include a portrait of Dr. Phillip Syng Physick and *Playing at Draughts*, after a painting by I. Burnet. Two unsigned mezzotints, of the Reverend William White and the Reverend Joseph Eastburn, are based on portraits by Otis and their unusual style is quite similar to the few known engravings signed by Otis, leading Stauffer to attribute them to Otis.³⁸ An unusual subject of an engraving which can be associated with Otis is one which he did not himself execute, but which was based on a drawing he prepared. In 1818 the American Philosophical Society published a description of ancient animal bones, accompanied with engravings from drawings by Otis, Charles A. Le Soeur, and Charles Willson Peale.³⁹ Otis's readiness to create these paleontological sketches provides further evidence of the resourcefulness he cultivated in his professional life.

Of course, while Otis's versatility was at least in part a response to his need to earn a living, even those artistic ventures which seemed to be most commercial in nature could not guarantee a profit. Although the plate of *The Fat Cattle* commissioned for an advertisement is marked down as a 'total loss,' Otis was not so easily to be deprived of his earnings. On the same day that the loss is entered in his notebook, he also notes the delivery of twenty-four 'Prints of The Fat Cattle' to the art dealer, Samuel Kennedy 'to sell upon commission at 33 1/3 percent' (p. 90).

The fact that Otis would turn to Kennedy at such a moment is not surprising: one had to use professional contacts to survive as

38. No copies of the *The Fat Cattle* are now known, although there is an account of the distribution of copies on page 90 of the notebook. The other engravings listed may be found in Stauffer or in Mantle Fielding, *American Engravers Upon Copper and Steel* (New York, 1917). The American Antiquarian Society's Catalogue of American Engravings database provides additional access to this material.

39. Casper Wistar, 'An Account of Two Heads found in the Morass, called the Big Bone Lick, and presented to the Society, by Mr. Jefferson,' *Transactions of the American Philosophical Society*, n.s., 1 (1818): 375-80. Le Soeur was himself a pioneer in American lithography. He is described as experimenting with the technique in the article announcing Otis's work, 'Lithography,' *Analectic Magazine* 14 (1819): 68, and his lithographs in the *Journal of the Academy of Natural Sciences* 3 (1823) are regarded as among the first accomplished examples produced in the U.S. See Joseph Jackson, 'Lithography in Philadelphia,' in his *Encyclopedia of Philadelphia* (Harrisburg, 1931-1933), 4:1226.

a working artist. In particular, it helped to know people who could bring together the worlds of art and money. Kennedy did this by providing a venue where potential customers could meet artists. Joseph Delaplaine, who also figures in Otis's notebooks, attempted instead to package extraordinary artistic/commercial ventures.

Delaplaine, a publishing entrepreneur who had earlier initiated several projects such as an American edition of the *New Edinburgh Encyclopaedia* in 1812, issued a prospectus in 1814 for *Delaplaine's Repository of the Lives and Portraits of Distinguished Americans*. The *Repository* was planned as a specimen of fine printing which was to contain biographies and engravings of leading figures, and Delaplaine wanted the engravings to be done from reliable likenesses. To this end, he arranged for portraits to be painted of some of the subjects.⁴⁰ On July 29, 1815, Delaplaine wrote to Otis asking him to paint 'the Honble. De Witt Clinton—Revd. Dr. John M. Mason—George J. Patten of Hartford—Govr. [Caleb] Strong—Timothy Pickering—Gilbert Stuart—& John Cotton Smith Govr. of Connecticut, on Canvas of the size of [William Branch] Giles' portrait you painted for me.' Delaplaine clearly intended that Otis would travel to various cities to execute these portraits, for he added the names of men in New York, Hartford, and Boston with whom Otis could leave the boxed paintings, 'or if you can roll them up carefully, as you have suggested, you may do so.'⁴¹ Delaplaine's most significant commission for Otis came in 1816, when Delaplaine traveled south with Otis so that the latter could make portraits of Thomas Jefferson, James Madison, and Dolly Madison, and possibly James Monroe.⁴² Of all the works completed by Otis for Delaplaine, only that of Jefferson was finally included in

40. An excellent account of Delaplaine's publishing ventures and particularly of *Delaplaine's Repository* can be found in Gordon M. Marshall, 'The Golden Age of Illustrated Biographies: Three Case Studies,' in *American Portrait Prints*, ed. Wendy W. Reaves (Charlottesville, 1984), pp. 32-45.

41. Joseph Delaplaine to Bass Otis, July 29, 1815, Delaplaine papers, folder 1, New-York Historical Society.

42. The story of Delaplaine's efforts to have portraits of Jefferson, the Madisons and Monroe painted is told by Gordon Hendricks, "A Wish to Please, and a Willingness to Be Pleased," *American Art Journal*, 2 (1970): 16-29.

the *Repository*, which ceased publication in 1818 after the appearance of volume 2, part 1, because Delaplaine lacked enough subscribers to support such an expensive undertaking.

Delaplaine's next enterprise made a new use of these and additional portraits by Otis, however. In December 1818, Delaplaine issued a prospectus for his 'National Panzographia,' a gallery of portraits to be opened in Philadelphia. Included was a list of some 150 people whose portraits he had already collected; many of these had been commissioned or acquired for the *Repository*.⁴³ Page 85 of Otis's notebook contains an entry dated 1818 and headed 'Delaplaine's Accompt.' Most of the portraits on Otis's list are also in the Panzographia prospectus. (The fact that Otis has written 'paid' next to only a few paintings leads one to wonder whether the failure of Delaplaine's *Repository* had meant a financial loss for Otis as well.)

While Delaplaine intended to exhibit works he had previously collected, he was also commissioning Otis to do new paintings specifically for the new project. For example, he attempted to get permission for Otis to paint an original portrait of Charles Willson Peale, and to copy Peale's portrait of General Anthony Wayne.⁴⁴ Delaplaine was apparently unsuccessful, for Peale seems to have disapproved of the project. In addition to the competition it offered to Peale's own Philadelphia museum, which had been founded in 1802, a principal objection seems to have been Delaplaine's preferred method of financing the portraiture. Peale complained to a friend: "They get the Gentlemen whom they solicit to set [sit], to pay for their Portraits, and several Gentlemen have told me that they would not pay for their Portrait to be placed in such a collection, as they esteemed it a vanity to pay to get their Portraits and characters published — but Mr. Delaplaine I suppose gets the Pictures, and his Painters the money for painting them. Thus a good job may be

43. Joseph Delaplaine, *Prospectus of Delaplaine's National Panzographia, for the Reception of the Portraits of Distinguished Americans* (Philadelphia, 1818), p. 15.

44. Lillian B. Miller, ed., *The Selected Papers of Charles Willson Peale and His Family* (New Haven, 1991), 3: 578, 676.

made of it.⁴⁵ Ironically, Peale's son Rubens eventually acquired the Panzographia, and most of the portraits by Otis listed in the notebook were ultimately destined to become part of Peale's New-York Museum, being listed in the catalogue issued about 1825.⁴⁶

At roughly the same time as Delaplaine was assembling his Panzographia, Otis was making the experiments with the new technique of lithography for which he holds a place in the history of American art. His name first appeared in print in connection with the process in the fourth number of the *American Journal of Science*. The editor, Benjamin Silliman, 'promised for our next Number, a full account of this art, of which we have received a beautiful specimen, *A Minerva*, executed by Mr. Bates [sic] Otis, an ingenious and enterprising artist of Philadelphia, who, under the patronage of Dr. Samuel Brown, is preparing to disseminate the productions of his skill and to make this important art (executed with American materials,) extensively useful in this country.'⁴⁷ The promised discussion of lithography did not appear in the following volume of the journal and no copy of this lithograph is now known to exist. At about the same time, however, Otis produced and signed a portrait of the Reverend Abner Kneeland to accompany a volume of Kneeland's sermons. Joseph Jackson concluded that this portrait was actually a lithograph and as such the earliest known in America. There has been subsequent disagreement about whether the print is a lithograph or an engraving, but the 'Minerva' sent to Benjamin Silliman is evidence of Otis's work in this area as early as 1818.⁴⁸

45. Charles Willson Peale to Coleman Sellers, January 2, 1819, *Selected Papers of Charles Willson Peale* 3:676. Delaplaine's method is outlined clearly in his correspondence with another artist, Ralph E. W. Earl, between Sept. 20, 1818 and April 16, 1820 (R.E.W. Earl papers, folder 2, American Antiquarian Society).

46. *The National Museum of American Art's Index to American Art Exhibition Catalogues*, 4:2644-46.

47. *American Journal of Science*, 1 (1818): 439.

48. The portrait of Kneeland (Stauffer 2380) is the frontispiece of his *A Series of Lectures on the Doctrine of Universal Benevolence* (Philadelphia, 1818). The preface and copyright of this book are dated November 1818. See Frank N. Weitenkampf, *American Graphic Art*, rev. ed. (New York, 1924), p. 152, who says the work 'was executed on copper in a mixture of line, stipple and aquatint.' Jackson, 'Bass Otis,' *Dictionary of American Biography* argues that the portrait is a lithograph.

Otis's lithograph published in the *Analectic Magazine* in 1819 is the earliest known dated example of the technique in America. The image, a simple drawing of a mill and water and signed 'Bass Otis Lithographic,' accompanied an article entitled 'Lithography' in which the author says 'In this number, we present our readers with a specimen of *American Lithography*: the design and the execution from beginning to end—from the drawing to the impression inclusive—is by Mr. B. Otis.' The stone on which this lithograph was made came from Munich, and supplied to Otis by its owner, the American Philosophical Society. Otis, whom the author says 'deserves great credit for the patience, perseverance, and ingenuity, which has enabled him hitherto to succeed so well,' may possibly have supplied some details of the chemical and physical process. Page 94 of Otis's notebook contains an account extending over five days for 'Lithographic prints delivered to Mr Ingersol for his *Analectic Magazine*.' The number of impressions is not given, but Otis received a total of fifteen dollars for his efforts. Some copies of this issue of the *Analectic Magazine* contain a different image, of a house and nearby bridge, with the legend 'B. Otis Del. & Sc. AD 1820.' It is likely that this print came with copies sold after the supply of the first lithograph was exhausted. The second print bears a stronger resemblance to an engraving than does the first.⁴⁹

Once established, the spread of lithography in America was rapid. Otis worked with the technique once again in 1826, when Anthony Imbert, New York lithographic publisher, issued a print of the Reverend Joseph Eastburn 'Drawn on Stone by B. Otis.' Imbert, who commenced business in New York in 1825, published lithographs produced by a number of American artists.⁵⁰ Physical evidence of Otis's work in lithography survives today at Independence National Historical Park in Philadelphia, where there is a

49. 'Lithography,' *Analectic Magazine*. The lithograph faces page 67.

50. John Carbonell, 'Anthony Imbert, New York's Pioneer Lithographer,' in *Prints and Printmakers of New York State, 1825-1940*, ed. David Tatham (Syracuse, 1986), pp. 11-41. The Eastburn lithograph was probably copied by Otis from his own portrait of Eastburn now at the Presbyterian Historical Society in Philadelphia.

small stone signed by Otis bearing an image entitled *Our Saviour Healing in the Temple*, a copy of Benjamin West's *Christ Healing the Sick*. This work is undated, and apparently no copies of the lithograph have survived.⁵¹

Otis's career as an artist is by no means fully understood. In the eight years covered in the accounts of 1819–26, well over 300 portraits are listed. Yet fewer than 300 portraits are now known from Otis's entire career, which spanned almost fifty years. It has been suggested that Otis did little painting in the last twenty years of his life,⁵² but it would be a mistake to conclude from the absence of later accounts in the notebook, or even from censuses of the surviving known works, that Otis became less active after 1826. Indeed, the only extended account covering a later portion of Otis's life suggests quite a different situation. A small piece of paper which is with notebook (loose item no. 2) contains dated entries which cover a period of less than a month between March 22 to April 16, 1853, when Otis was sixty-eight years old. The list includes portraits of sixteen individuals. If typical, this would actually suggest a higher level of output than in the 1820's.

A lifetime of productivity may not have exhausted the drive which originally led the young Bass Otis to turn his back on the family mills to seek out a career in the world of art. We know, for example, that in his later years Otis frequently had Rembrandt Peale to his home as a guest. Both men had been active as lithographers in the early days of the art, and, according to Otis's nephew William Vinton, Jr., in their conversations 'both artists would

51. 'Our Saviour Healing in the Temple,' accession no. SN10.081, Independence National Historical Park, Philadelphia. The stone, which is considerably damaged, is approximately 9.2 cm. x 11.8 cm. It is reproduced in Jackson, *Encyclopedia of Philadelphia*, 4:1225. Otis's notebook (p. 3) records that he received \$60 for 'Christ Healing the Sick for Samuel Kenaday.' It is uncertain whether this reference is to the lithograph, although given the price the entry may more likely be for a copy of the West's elaborate painting, which is now owned by the Pennsylvania Hospital in Philadelphia.

It might be added to this discussion of Otis's lithographic work that Albert Newsam made lithographic copies of two of Otis's portraits by Albert Newsam. The subjects were M. B. Roche (published in 1831) and Stephen Girard (published in 1832). See Wendy W. Reaves, 'Preliminary Checklist of Newsam's Portrait Lithographs,' *American Portrait Prints*, pp. 121, 130.

52. Davis, 'Bass Otis,' 22.

frequently discuss the possibilities of lithography.⁵³ We know, too, that in the year before his death Otis painted a self-portrait for Ferdinand J. Dreer which hangs today at the American Antiquarian Society (see fig. 1).

One might question the significance of the notebook of a not particularly celebrated nineteenth-century artist. But perhaps the accounts left by Bass Otis can provide a valuable glimpse of the world behind the canvases.

Removed from Bass Otis in time, we view and judge his paintings as art. It may be difficult for us to realize the very different value the works may have had for Otis and his contemporaries. A painting we evaluate solely in terms of its coloring or composition may stand revealed by the notebook as a *memento mori* of a much loved friend. It is clear from the very frequency with which they appear in Otis's accounts that such paintings were often ordered in a desperate attempt to wrest one permanent keepsake from time before a son or daughter, husband or wife, was lost to the grave. In other cases, Otis's portraits of personages such as Washington, Lafayette, and Napoleon supplied his customers with some contact with the great events and people of his day. While the biographical and historical information provided by the notebook will never transform a mediocre piece of art into a great one, the recreation of the original purpose and context offers a fresh view of his works.

The notebooks may also help us recreate the day-to-day life of the artist himself. One suspects that for Otis art was both a passion and a business. While it may be appealing to imagine the artist alone in his studio wrestling with his art, the notebook provides a much different and more dynamic picture. Bass Otis found his energies claimed by a variety of activities: booking appointments with sitters, making arrangements with frame makers, reading and thinking about the philosophy of art, shipping paintings to be sold

53. Philpott, interview with William Vinton, Jr. On Rembrandt Peale's career as a lithographer, see John A. Mahey, 'Lithographs by Rembrandt Peale,' *Antiques*, 97 (1970): 236-42, and David Tatham, 'The Pendleton-Moore Shop,' *Old-Time New England*, 62 (1971): 29-46.

on consignment, brooding over customers who had not paid their bills, and distracted by the birth of a daughter or the death of a former president.

For all of these reasons, the notebook of Bass Otis can be seen as a valuable complement to his works and the works of other nineteenth-century American artists. If the value of art lies in part in its ability to transcend the limitations of time and place, the value of this artist's notebook may rest in its ability to help restore to us times and places which might otherwise be lost forever.

DESCRIPTION OF THE MANUSCRIPT

Otis's notebook is a quarto volume 21 cm. x 17 cm. containing forty-eight leaves of laid paper, without watermarks. There is evidence that pages were at some point torn out between the following sets of pages: 22 and 23; 38 and 39 (two leaves missing); 40 and 41 (three or four leaves missing); 46 and 47; and possibly between 70 and 71. The notebook was rebound and repaired in 1978, and it was at this time that the current page numbers were added in pencil. During rebinding the newspaper clippings and two receipts were pasted on to new endpapers.

While pages 1 to 18 of the notebook contain a fairly regular account covering the years 1819 to 1826, Otis sketched and wrote on the pages in the remainder of the volume apparently at random. A good example of the unsystematic nature of Otis's method of making entries can be found in Otis's entries for the engraving of *The Fat Cattle*, about which he entered information on the same day on page 2 and page 90.

Otis dated only a few items, and often wrote on the same page at different times, as the first two entries on page 1 below will show. Thus it is important to keep in mind that beginning with page 19, the only entries which can be dated in the manuscript are those against which Otis has written a date. Other entries on the same page should not be assumed to be from the same period.

Although the accounts from 1819 to 1826 in the notebook begin on page 1 as the pages are now numbered, Otis began writing in

the book from its other end as early as 1815, turning it over to begin the accounts for 1819. In the central portion of the volume, occasionally a page will contain two notes, one of which is upside down. Mixed in with this material are sketches, daubs of paint left as Otis tested his brush, and some pages covered with white ground.

In order to give this transcription a more logical arrangement, the entries for pages 61 to the end follow page 60 *in reverse order*. See the note which follows page 60 of the transcription.

EDITORIAL METHOD

An attempt has been made to provide a literal transcription of the notebook. Editorial comments, as well as letters or words which have been supplied because they are missing or illegible, are within square brackets []. Otis's spelling has been corrected within brackets only in those cases where his meaning may otherwise be difficult to understand. Words which were crossed out by Otis are included here, but are in italics within angled brackets < >.

A principal goal of users of this volume to date has been to link names of people mentioned in the volume with existing portraits for the purposes of identification. For this reason, an index of all surnames occurring in the volume has been supplied, and an attempt has been made to identify the people and portraits listed in the volume as far as is possible. The names listed by Otis have been compared with lists of Otis's known works supplied to the editor by the Catalogue of American Portraits and the Inventories of American Painting and Sculpture.⁵⁴ Beyond this, the names appearing in the book have been checked against city directories and other biographical sources both as a means of verifying the transcriptions (given the difficulty of reading Otis's handwriting) and to provide some groundwork for future investigations. It is hoped that the publication of the notebook will make additional identifications possible.

54. The editor is grateful for assistance from the staff of the Catalogue of American Portraits, National Portrait Gallery, Smithsonian Institution, Washington, D.C., and the Inventories of American Painting and Sculpture, Research and Scholars Center, National Museum of American Art, Smithsonian Institution, Washington, D.C.

It should be borne in mind, however, that the fact that a name appearing in Otis's notebook also appears in the Philadelphia city directory of roughly the same date is not a guarantee that the customer or subject is the person listed in the directory. Problems can arise, for example, with fathers and sons bearing the same name, and ultimately the additional physical evidence of a portrait in conjunction with the accounts will offer the best prospects for a definite identification. For this reason, the notes indicate several levels of certainty. In cases where there is a good degree of certainty—as with celebrities, or when both the complete name and occupation listed by Otis match those given in the directories—names are supplied in the footnotes without hesitation. More commonly, Otis lists only a surname and occupation, or a full name, and in these cases, the identification is accompanied with a symbol '§' indicating that the attribution appears likely but is not regarded by the editor as certain. Less likely matches are indicated as such, but generally the editor has suggested no name when Otis has only entered a fairly common surname.

Otis's spelling, which is neither orthodox nor consistent, adds to the difficulties of identification. For example, Otis did business on a number of occasions with Samuel Kennedy. Kennedy's name appears in the account book five times, and is spelled five different ways—all incorrect.⁵⁵ Many names are spelled phonetically. On occasion, Otis wrote the wrong letters; at other times he omitted letters or whole words. Cross-references have been included in the index whenever possible, but users are encouraged to look carefully at the index for variants of the names they seek.

55. 'Kenaday' (p. 3); 'Kennada' (p. 33); 'Kenedy' (p. 78); 'Kaneda' (p. 82); 'Kennady' (p. 90).

THE NOTEBOOK OF BASS OTIS, 1815 - 1854

[newspaper clippings pasted to inside front cover: 'Prices of Stocks' and 'Bank Note Exchange,' both apparently from the Philadelphia *Freeman's Journal*, January 4, 1823.]

[p. 1]

Jany 7th 1842 lent [sent?] 3 prints of
Wilson to Ashton¹

1819	<u>A List of Names & Prices of My Portraits</u>	
By Whom		
Fraimed		
Pike ²	Mrs. Gilmer	30.00 paid
Earl ³	Mr. [or Mrs.?] Wardel	28.00 d[itt]o
Pike	Dr Browns two Children	40.00 paid
Pike	Mrs. Crain & Daughter	40.00 paid
	Dr Vandike & Wife	40.00 18 paid
	Dr Vandike's Mother	30.00 paid
	Revd. Dr More	30.00 paid
pike	Mr Gilmore	30.00 paid
Pike	Mr Gilmore	30.00 paid
Pike	Mr Caldwell & Wife 30 each	60.00 paid
	Took a Copy of West's Picture ⁴ for Mr Sheepshanks	50.00 paid
	(Isaac) Jessy Waterman ⁵ total loss	20.00 Loss
Pike	Mr & Mrs Newkirk	50.00 paid
Pike	Mr & Mrs Brenan ⁶ small sizes	30.00 paid
Pike	Mr Gilmore	30.00 Paid
Pike	Miss Gilmore	30.00 Paid
	Took a Base [bas] Relief for Newkirk	10.00 Paid
Pike	Mr Bankroft	30.00 Paid

1. Thomas B. Ashton? See page 68 of the manuscript.

2. Marinus Willett Pike, carver and gilder (John A. Paxton, *The Philadelphia Directory and Register*, for 1819 [Philadelphia, 1819], hereafter referred to as 1819 Dir.).

3. James Earl, carver and gilder and gallery of paintings (1819 Dir.).

4. Probably a copy of a painting by Benjamin West (1738-1820).

5. Jesse Waterman, tea merchant and teacher of French and English (1819 Dir.)§

6. — Brenan, gentleman (1819 Dir.)§

Pike	Joseph Wood ⁷ & Wife	40.00 Paid
Pike	Caty Wood	20.00 Paid
[p. 2]		
Pike	Dr Brown of Alabama	30.00 Paid
Pike	Painted a Washington Family picture	
	X for John Kneas ⁸	50.00 Paid
I took Back	{ Engraved in Aquatint the Holy	11 Each
the plate		Family ⁹ for John Kneas
Aπρὺλ 1	Mr Kenworthy. ¹⁰ in trade	30.00 paid
1819		
	Engraved 4 Plates of Fat Cattle }	total
	For a Company of Butchers. }	Loss
	Copied a Portrait for Capt Coffin ¹¹	30.00 Paid
Pike	Mrs Evings trade with Pike	30.00 Paid
Pike	Lawyer Scott of New Brunswick	30.00 Paid
Pike	Mr John Brown of Providence R.I.	30.00 Paid
Pike	Capt. Wallingtons ¹² Daughter	30.00 Paid
	Mr John Abbotts ¹³ Daughter	30.00 Paid
found silk &	A Flag for Capt Guires Company	60.00 Paid
Trimmings		
Pike	Charles Evins ¹⁴	30.00 Paid
Pike	Three Half Lengths for James	108.00 Paid
	Nevins ¹⁵	
Vandal	Mrs Litle	35.00 paid
Pike	Philip Mingle ¹⁶	30.00 paid
Vandal	Four Portraits for Mr Latte	75.00 paid

7. Joseph Wood, merchant (1819 Dir.)§

8. John Kneass, copperplate printer (1819 Dir.).

9. This engraving, (Mantle Fielding, *American Engravers upon Copper and Steel* [Philadelphia, 1917], no. 1169) is copied from a painting by Bartolomé Esteban Murillo.

10. John Kenworthy, painter (1819 Dir.)§

11. Albert Coffin, sea captain (1819 Dir.)§

12. Edward Wallington, sea captain (1819 Dir.)§

13. John Abbott, cooper, or John Abbott, currier (both 1819 Dir.)§

14. Charles Evans, counsellor at law (1819 Dir.)§ A portrait of a Charles Evans by Otis dated 1832 is owned by the Historical Society of Pennsylvania. This information is from a listing of Bass Otis's known paintings very kindly supplied to the editor by the Inventories of American Painting and Sculpture, Research and Scholars Center, National Museum of American Art, Smithsonian Institution, Washington, D.C. The listing will hereafter be referred to as IAP.

15. James Nevins, exchange broker (1819 Dir.)§

16. Philip Mingle, brewer (1819 Dir.)§

[p. 3]

Pike	Lawyer Brown ¹⁷	30.00 Paid
Pike	Copy of Dr Shipping ¹⁸ for Mr Livingston	15.00 Paid
Pike	Genl. Litle	25.00 Paid
Pike	Copy of Gilesons Portrait	20.00 Paid
Pike	Dr Clark ¹⁹	30.00 Paid
Pike	Miss McAllaster Corps[e].	30.00 Paid
	Capt Coffins Wife	30.00 Paid
Pike	Mr Newbold	25.00 Paid
	Mr Newbold a miniature	10.00 Paid
Pike	George Ayers ²⁰	30.00 Paid
	A Lad from N York small size	12.00 Paid
	A Child of Mrs Handcocks Corps[e]	25.00 Paid
	Copied 2 Pictures for Mr Marcoo ²¹	24.00 Paid
	Mr & Mrs Woodman ²² at 20 Each	40.00 Paid
	George Bastian ²³	15.00 Paid
	Christ Healing the Sick ²⁴ for } Samuel Kenaday ²⁵	60.00 Paid
	Mrs Price miniature	10.00 Paid
Jan'y 1st		
1820	Copied a Portrait of Gen Irvin ²⁶	25.00 Paid
	Genl. Irvin ²⁷	25.00 Paid
	d[itt]o Sister	25.00 Paid
	A Portrait of his Brother Armstrong ²⁸	25.00 Paid

17. David P. Brown, or Peter A. Brown, both attorneys at law (1819 Dir.)§

18. Joseph G. Shippen, M.D. (Edward Whitley, *The Philadelphia Directory and Register for 1820* [Philadelphia, 1820], hereafter referred to as 1820 Dir.)§

19. John Y. Clark, M.D. (1819 Dir.)§

20. George Ayres, laborer (1819 Dir.)§

21. Francis Markoe, merchant (*The Philadelphia Directory and Register, for 1821* [Philadelphia, 1821], hereafter referred to as 1821 Dir.)§

22. Constant Woodman, merchant (1819 Dir.), and his wife§

23. George Bastian, soap and candle manufacturer (1819 Dir.)§

24. This painting was almost certainly a copy of Benjamin West's *Christ Healing the Sick*, owned by the Pennsylvania Hospital in Philadelphia. Otis also prepared a lithographic stone of *Christ Healing the Sick*. See Introduction.

25. Samuel Kennedy, 'looking glass manufactory, and where is also held the exhibition of the society of American artists, 72 Chestnut,' (1819 Dir.).

26. Probably Gen. William Irvine, 1741-1804. According to the biography of Irvine by Chalmers G. Davidson in the *Dictionary of American Biography* (New York, 1932), Otis made a copy of a portrait by Robert Edge Pine. A painting by Otis of Irvine's wife, Ann Callender Irvine, is at the National Society of Colonial Dames of America, Georgia (IAP).

27. Probably Gen. Callender Irvine, 1774-1841, son of Gen. William Irvine.

28. Armstrong Irvine, d. 1817, brother of Callender Irvine.

[p. 4 See fig. 2.]

1820		
Jany 18	Dickinson ²⁹ in trade	30.00 paid
	Mr Wear of Grenvill [Greenville] Kentucky	15.00 paid
Pike	Made 3 drawings for Dr Gibson ³⁰	30.00 paid
Pike	d[itt]o 2 d[itt]o ³¹	20.00 paid
Pike	d[itt]o 3 d[itt]o	30.00 paid
	James N. Barker's ³² Daughter Corps[e]	
Pike	fullength	100.00 paid
d[itt]o	James N. Barker & Wife 35 each	70.00 paid
	Dr Moweray's ³³ Wife <lass>	10.00 Un Paid
	Revd. Dr Kneel ³⁴	30.00 paid
	Dr Cleaver ³⁵ Cit Cat ³⁶ size	40.00 paid
	Fullength of 2 Children for Mrs Jones from Sevanna [Savannah]	125.00 paid
	A Transparency for Benner	10.00 paid
April 15	To[o]k a cast of Mr B Chews ³⁷ Child	10.00 unpaid
Commenced	Gave lessons to Mr Chapin	
April 8		
	William Hillegas ³⁸ & Wife 40 Each	80.00 paid
	Wm Wallac & Wife & 4 Children one a Corps[e].	100.00 paid
	Mr. Amisa Manton ³⁹ Prov. R.I.	30.00 paid
	George Carlton ⁴⁰	20.00 paid
[p. 5]		
Pike	Mr Wilmingsen for Pike	30.00 paid
	Neal Wife & 3 Children trade	100.00 paid

29. Daniel Dickinson, miniature painter (1820 Dir.)§

30. William Gibson, M.D., professor of surgery (1820 Dir.)§

31. The meaning of this entry is that Otis made two more drawings for Dr. Gibson.

32. Daughter of James Nelson Barker, 1784-1858, mayor of Philadelphia at the time these portraits were painted§

33. Possibly Otis's phonetic spelling for the surname 'Maurer,' John A. Maurer, M.D. (1820 Dir.)§

34. Otis did an aquatint of Rev. Abner Kneeland in 1818 (David N. Stauffer, *American Engravers upon Copper and Steel* [New York, 1907], no. 2380).

35. Isaac Cleaver, M.D. (1820 Dir.)§

36. Cit cat (often spelled kit-cat) portraits were larger than the usual portrait, but smaller than half-length. They generally included the hands.

37. Benjamin Chew, counsellor at law (1820 Dir.)§

38. William Hillegas, cashier of Camden Bank (1820 Dir.)§

39. Otis's portrait of Amasa Manton, as well as a portrait of Eliza Taylor Manton, are owned by Mr. & Mrs. Harold G. Bruce (IAP).

40. George Carlton, dealer (1820 Dir.)§

	Miniature for R Latte	10.00 paid
	Repaired an old picture for Dr Jones ⁴¹	5.00 paid
	Made a copy of Dr Kollock ⁴² d[itt]o d[itt]o	25.00 paid
	d[itt]o d[itt]o d[itt]o d[itt]o	25.00 paid
	Repaired a Portrait of Gilleson	10.00 paid
	Mr Daveese ⁴³ trade	20.00 paid
July 18	Siteled [Settled] with Pike & aave [gave] a dubill [due bill]	
		for 168. taken up
	Copy of Mrs Nevins	25.00 paid
	Dexter Stone ⁴⁴	20.00 paid
from Corps[e]	{ Swartz ⁴⁵ & Wife & Child Two Portraits of Mrs Rallston ⁴⁶ for the Assilums at 70 each	60.00 paid
		140.00 paid
	Mrs Charles Chancey ⁴⁷ a corps[e]	60.00 paid
	Fulllength Child for Mrs. Stewart after Death	100.00 paid
	A Sign for Eli Lambourn	75.00 paid
	Copy of Great rase [race] Brandewine ⁴⁸	75.00 paid
	d[itt]o for Mrs Sword ⁴⁹ her Mother	20.00 paid
[p. 6]		
	George Miner ⁵⁰ Printer Westchester	25.00 paid
	Sone [son] of Neals	25.00 paid
	Mrs Crain small size	12.00 paid
	Miss Howel Missionary	30.00 paid

41. George Jones, M.D. (1820 Dir.)§

42. The University of North Carolina, Chapel Hill, has in its collection an Otis portrait of Rev. Shephard Kosciusko Kollock (IAP).

43. Edward Davies, painter (1820 Dir.)§

44. Dexter Stone, merchant (1820 Dir.)§

45. J. E. Schwarz, fur and commission merchant (1820 Dir.)§

46. Possibly Louise Smith Rolston. Otis painted Mrs. Rolston and her husband George Rolston. See note on page 14 of the manuscript below.

47. The wife of Charles Chauncey, counsellor at law (1820 Dir.)§

48. Otis painted several landscapes of the Brandywine river. The 'rase' mentioned here may be a mill race. The Historical Society of Delaware owns one Otis painting entitled *Brandywine Mills*, and another entitled *Lea Mills on the Brandywine*. There is also a painting by the name of *Old Brandywine Village*, which is in the collection of Rumford Lewis (IAP).

49. The wife of A. C. Sword, storekeeper (1820 Dir.)§

50. *Bass Otis: Painter, Portraitist and Engraver*, no. 26, identifies this entry with Otis's 1821 portrait of Charles Miner (1780-1865) of West Chester, Pennsylvania owned by the Wyoming Historical and Geological Society.

The Notebook of Bass Otis

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Assisted by Krimmel ⁵²	Copy of Capt Cushing ⁵¹ for Ayers.	30.00 paid
	Mr & Mrs. Simmonds at 40 each	80.00 paid
	Mr Walkers 2 Children in one piece	40.00 paid
	Mrs D Stone	20.00 paid
	Mr. Wood & Wife 20 each	40.00 paid
trade	Mr Young ⁵³ & Wife ⁵⁴ small	30.00 paid
	Mr & Mrs Kenny 35 each	70.00 paid
	Mr Walnut ⁵⁵ Barber	25.00 paid
	Jos Wood ⁵⁶ & Wife 35 each	70.00 paid
	Six Portraits for Mrs Blaine ⁵⁷	150.00 paid
	Copy of Armstrong Irvin	25.00 paid
	d[itt]o of Mrs Chauncy	30.00 paid
Pike	Mrs Susan Reed	25.00 paid
	Mr. Hinery Tumblestown ⁵⁸	20.00 paid
	Mrs Rodgers altered picture	15.00 paid
	B. E. Valentine & Miss Cresson	50.00 paid
[p. 7]		
	Copy of Paul Beck ⁵⁹ Esqr.	25.00 paid
	Mr. John Rea ⁶⁰ & Wife	40.00 paid
	Childs picture for Mr. West	30.00 paid
	Wm Lehman ⁶¹ & Wife	50.00 paid
	Ann Dunlap	26.00 paid
	Levi Elmaker ⁶²	50.00 paid
	Mr. Woodman	20.00 paid

51. Caleb, or John Cushing, sea captains, (both in 1820 Dir.)§

52. John Lewis Krimmel, painter, 1789-1821.

53. A portrait by Otis of William H. Young is owned by Mrs. Olliver H. Reeder (IAP). See also *Bass Otis, Painter, Portraitist & Engraver*, no. 29.

54. A portrait by Otis of Susan Crawford Young is owned by Mrs. Oliver H. Reeder (IAP). See also *Bass Otis, Painter, Portraitist & Engraver*, no. 30.

55. Francis, or Thomas Walnut, both hairdressers (both in 1821 Dir.)§

56. Joseph Wood, merchant (1821 Dir.)§

57. The widow of Charles Blaine, (1821 Dir.)§. There is an Otis portrait of Sarah Postlewaite Duncan (Mrs. Ephraim) Blaine dated 1827 in the possession of Mrs. Robert W. B. Elliott (IAP). For the 1827 date of the portrait of Sarah Blaine see also Eleanor F. Morrissey, *Portraits in Tennessee Painted Before 1866: Preliminary Checklist* ([Nashville], 1964), 103.

58. Henry Tumbleston, tailor (1821 Dir.)§

59. Paul Beck, merchant (1821 Dir.)§

60. John Rea, upholsterer (1821 Dir.)§

61. William Lehman, druggist &c. (1821 Dir.)§

62. Levi Ellmaker, flour merchant (1821 Dir.)§

X	Judge Dunlap ⁶³	26.00 paid
	Dr Smith ⁶⁴	40.00 paid
	Mr & Mrs Knox 35 each	70.00 paid
	Dr Leighman of Lazerett ⁶⁵	26.00 paid
	Copy of a Miniature of Mr. Lentz	60.00 paid
	Mrs Kelly	35.00 paid
	Copy of Mrs Chancey's portrait	35.00 paid
	Dr. Chandler ⁶⁶	20.00 paid
	Altered Mrs Engals	10.00 paid
	Capt Robinson ⁶⁷ & Child	60.00 paid
	Mrs Carleton	20.00 paid
	Dr Janway & Wife	50.00 paid
	Mr Janvier ⁶⁸ Wife & Brother small 10 each	30.00 paid
[p. 8]		
1822	Copy Dr. Gibson a picture	10.00 paid
Sept.		
Pike	Alexander Telfair of savanna	25.00 paid
	Mrs Townsend	35.00 paid
	Mr Herman Corps[e]	30.00 paid
Pike	Mr. Lentz	20.00 paid
Pike	Miss Tailor	25.00 paid
Pike	3 pictures copies for Mr. Dickinson	40.00 paid
Pike	Paul Lajus ⁶⁹ & Wife & a copy of his at 30 30 & 35	100.00 paid
1823		
Jany		
Pike	X Mark Richards ⁷⁰ whole Family	100.00
Pike	Geo Simpson ⁷¹ corps[e]	50.00 paid

63. Thomas Dunlap, attorney at law (1821 Dir.)§

64. James Smith, M.D. or Russell Smith, M.D. (both 1821 Dir.)§

65. George F. Lehman, M.D. (1821 Dir.). Lehman was physician of the Lazaretto quarantine station on Tincum Island near Philadelphia from 1817 to 1836. See J. T. Scharf and T. Westcott, *History of Philadelphia, 1609-1884* 3 vols. (Philadelphia, 1884), 2: 1667.

66. William P. Chandler, M.D. (1821 Dir.)§

67. James, or Joseph Robinson, sea captains (both in 1821 Dir.)§

68. William Janvier, merchant (1821 Dir.)§

69. Paul Lajus, confectioner (1821 Dir.)§

70. Mark Richards, iron merchant (Robert Desilver, *The Philadelphia Index, or Directory, for 1823* [Philadelphia, 1823], hereafter referred to as 1823 Dir.)§

71. George Simpson, cashier, Girard's banking house, or George Simpson, cordwainer (both in *The Philadelphia Directory and Register, for 1822* [Philadelphia, 1822], hereafter referred to as 1822 Dir.)§

Pike	Mrs Phisic of Del[aware]	20.00
	Thos B Prichett ⁷² & (Wife)	(70) 25.00
	Copy of his Father trade	20.00 paid
	Sone [son] of L R Thacher ⁷³ corps[e]	20 paid
	Mr. Ervin corps[e]	20 paid
	Mrs Allen corps[e]	20 paid
	Mr. Hillard corps[e]	20 paid
	Copy of Evins Mother	20 paid
[p. 9]		
Pike	Copy of Mrs. Rallstons picture in the Widows Asilum ⁷⁴ ordered by Mrs Hodg ⁷⁵ & d[itt]o Bucanon ⁷⁶ (Geo. Clay)[?]	50.00 Paid
	To altering a picture for David Boyed ⁷⁷	10.
*	Mrs. Wivil to alter a picture	
Pike	Revd. Clay's Wife	25.00 paid
Natt ⁷⁸	Mr W[?] F Lightner	25.00 paid
	Mrs d[itt]o d[itt]o	25.00
Pike	Mr T Wickham 2 at No 265 Market Str. in 6th near Arch	
Pike	Miss Herman	25.00 paid
pike	Mr John Brown's two Children	50.00 paid
pike	Mr Thacher & Wife & 1 Child	
Pike paid	Mr Ainsley[?]	30. paid
	Mrs Holton near Trenton	
to sit on		
15 April	9 fullenghts [full lengths] in one picture	150. paid
Shirman	Mrs Earl & Child	60. paid
Pike	Mrs. Litman	25.

72. Thomas B. Prichett, brewer (1822 Dir.)§

73. L. R. Thatcher, merchant (1823 Dir.)§

74. Possibly, the Indigent Widows' and Single Women's Society, founded in 1819. See Scharf and Westcott, 2: 1459.

75. Mary Hodge, gentlewoman (1823 Dir.)§

76. — Buchannan, widow, gentlewoman (1823 Dir.)§

77. David Boyd, merchant, tailor (1823 Dir.)§

78. Thomas Natt, carver, gilder, and looking glass manufacturer (Robert Desilver, *The Philadelphia Directory, for 1824* [Philadelphia, 1824], hereafter referred to as 1824 Dir.).

Pike	Dr Wilkinson ⁷⁹	411	
	Market Str		35 paid
X Pike	Miss Brown.		25 paid
[p. 10]			
	Mrs George Harvey ⁸⁰		25
June	X Copied a Picture of Napolion Buonapart		
	in possession of Joseph his Brother by David ⁸¹		
	Dr Car Micael		25. paid
	X Dr Brown		35 paid
	X Dr Duffield ⁸²		25 paid
	A copy of Earvin's Portrait		20 paid
	Copied a Picture of Bonaparte for		
	James Craig ⁸³		75. pd.
	X painted Mrs Bacon		15 c [?]
	Mr Shott		20. paid
	⟨Mr Hart⟩ ⟨small size⟩		
	Mrs Dupuoy trade		10.
	⟨S Powels⟩ ⟨New Mills⟩		
	⟨New Jersey⟩		
	Mrs Reed & Mr Reed		50 paid
	Mr Baker		30 paid
	Mr Keller in trade		25
	Mr Hart in trade		15
			each 9
	Mr Huber 3 engaged 9 spook [spoken] of		20 = 60 or 180.
[p. 11]			
	X Mr Guire		25 paid
	Major Harison		25 paid
	Copy of Mr & ⟨Mrs⟩ Shott		40 paid
	Mr Melisett ⁸⁴		35 paid
	X Mr Dewolfe a		
	copy of Bonaparte crossing		
	the alps.		40. paid

79. — Wilkinson, doctor (1824 Dir.)§

80. The wife of George N. Harvey, hardware merchant (1823 Dir.)§

81. This copy was of a painting by Jacques Louis David, 1748–1825. One of Otis's copies of this painting of Napoleon is owned by Mr. & Mrs. A. Mercer Biddle (IAP).

82. Wm. B. Duffield, M.D. (1823 Dir.)§

83. James Craig, gentleman (1823 Dir.)§

84. Francis Melizet, merchant (1821 Dir.)§

	To a Fraim [frame] ten	10. paid
X	Miss Garrett Mrs[?] Brook	25 paid
	Sold P Brown ⁸⁵ a Bonaparte	
	crossing the Alps at	20 paid
	Mrs Herman	25 paid
	Jas. Lets[?] 16 to 20th 15 powell St. ⁸⁶	
	2 Pictures 25 each	50 paid
	Mrs Klett	25 paid
	Mr Cloud. for Mrs Rayberg[?]	30 paid
	Mr Klett a Bonaparte	30 trade
	Mr Klett	25 paid
	Mrs Savage	25. paid
	Mrs St John ⁸⁷	25 paid
x	Mrs Walker	20 paid

[p. 12]

X	Mr Peterson & Wife	50 paid
trade	{ Mr Gray	25
X	{ Miss Shipping	25 (<i>paid</i>)
X	Capt Jenkins ⁸⁸ of the	
	Baltimore Steam Boat	25 paid
	{ Alexander McClurg	20 paid
	Pitsberg [Pittsburgh]	
	{ John Arthurs	20 paid
	For Mr Earp 3 pictures	70. (<i>40</i>) paid
	Dr Atlee ⁸⁹ & Wife	40 paid
X	Mrs Benison	25 paid
	Mrs Baggs	25 paid
	Miss Whiticar ⁹⁰ cast	50 paid
	(<i>Miss Wurts small cast</i>)	
	Mrs Shott	20 paid
	copy d[itt]o	20 paid

To sit
April 1

	Theodore Gillies ⁹¹	25 paid
--	--------------------------------	---------

85. Paul S. Brown, merchant, or Peter A. Brown, attorney at law (both in 1824 Dir.)§

86. This line apparently not in Otis's hand.

87. Mrs. — St. John, widow, gentlewoman (1824 Dir.)§

88. Matthew G. Jenkins, capt. Steamboat Baltimore (1824 Dir.).

89. Edwin A. Atlee, M.D. (1824 Dir.)§

90. Several individuals named Whitecar appear in the 1824 Dir.

91. T. Gillies, combmaker (1824 Dir.)§

229 Market Str.	N Thouron ⁹² a cast	5 paid
	Mrs Seaberry trade	20
	Mr Seabury (do)	35 (20)
[p. 13]	To (Taking a cast of Mr. M Whitneys child)	
Pike	Mr Saml. Hofman ⁹³ up Arch Str. (Mr Francis Morse's Daughter)	25.00 paid (20.00)
	A cast from Mrs. John Watson ⁹⁴	35.
	A cast d[itt]o Dr. Rodgers ⁹⁵	45 paid
	Jacoby near rose Hill	
	Mrs Dupuoy a cast	
X	Revd. S Ely ⁹⁶	25 paid
	Dr Clark of New Orleans	25 paid
X	Revd. Ingals ⁹⁷	20 paid
	Mr Ozius ⁹⁸ cast & picture	30 paid
lost	Mrs. Dr. Griffiths ⁹⁹	20 paid
	Mrs Smith corner of 12 & walnut Str.	25 paid
	Mrs Gillies	25 paid
	Mrs Whitneys four children in two groups 50 each	100 paid
lost	Mr Smith from Naches [Natchez]	25 paid
	Mr Fering from a miniature	20 paid 10 unpaid
	Dr Neall ¹⁰⁰	20 paid
[p. 14]	Mr Wolf from St Thomas	25. paid

92. Nicholas Thouron, merchant (1824 Dir.)§

93. Samuel Hoffman, shipwright (1824 Dir.)§

94. John W. Watson, merchant (1824 Dir. additions)§

95. Rev. William Rogers, D.D. (1824 Dir.)§

96. Rev. E. S. Ely (1824 Dir.)§

97. Rev. Wm. M. Engles (1824 Dir.)§

98. Peter Ozeas, inspector of customs (1824 Dir.)§

99. The wife of Dr. Elijah Griffiths. A portrait of Mrs. Griffiths by Otis is in the collection of the Pennsylvania Academy of the Fine Arts (IAP). See also *Bass Otis, Painter, Portraitist & Engraver*, no. 31.

100. Henry Neill, M.D. (1824 Dir.)§

The Notebook of Bass Otis

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Mr Comegys ¹⁰¹ No 42 N 8 st	25 paid
Mr Rallston 3 pictures ¹⁰²	(131) 141
To 3 Fraims [frames] for the same	39 paid
	180
Dr Burrough ¹⁰³	20 paid
Mr Wurts ¹⁰⁴ 3 children in (grou) group	70.
Mrs D[]ah a cast	25 paid
Mrs Akins a cast & two paintings	50 paid
a Copy of Ozius for Baltimore	30 paid
Two Copies for Mr Rallston of Mrs & Mr Smith ¹⁰⁵	45 paid
Miss Brown	25 paid
Revd. Dr Wilson for his sone [son]	20 paid
Mr Whitehead	20 paid
Mr Springer	15 paid
A small fulllength for Mr Truman—trade	25
(E Byerly No. 131 North Sixth St 27) ¹⁰⁶	(25)
[p. 15]	
James Budd	25 pd
Pike C 1824	Christopher Lamkin[?] of Mississippi 25 pd
	Mr. Williams of d[itt]o 25 pd
	Capt Tatum ¹⁰⁷ 25 paid

101. Cornelius Comegys, merchant (1822 Dir.)§

102. A portrait by Otis of George Rolston, and another of his wife Louise Smith Rolston and a child, are owned by Mr. and Mrs. D. Hunt Stockwell, Jr. (IAP). See also *Bass Otis, Painter, Portraitist & Engraver*, nos. 36–37. Another painting by Otis of Mrs. 'Ralston' and a child is owned by Mrs. Robert Ferriday (IAP).

103. Marmaduke Burrough, M.D. (1824 Dir. additions)§

104. An Otis painting entitled *Wurts Children* is the property of a private owner in Pennsylvania (IAP).

105. Portraits by Otis of Calvin Smith and his wife Priscilla Cobb Smith are owned by the Delaware Art Museum (IAP). The Smiths were Louise Smith Rolston's parents. See also *Bass Otis, Painter, Portraitist & Engraver*, nos. 34–35.

106. This entry not in Otis's hand.

107. Edward Tatem, sea captain (1824 Dir.)§

	{ Miss Kemp.	25 paid
	{ A copy of Mrs Dupuoy's pict[ure]	25
	{ To be painted at leisure	
	Mrs Melisett	25 pd
	To altering her Mothers picture	15
	Saml. Clark a cast ¹⁰⁸	10. paid
	Judge Cox[?] ¹⁰⁹ d[itt]o	10. paid
	Mr & Mrs. Whitney & Mother at —	95. paid
	Saml. Clark after Death	35
	Lt.[?] Boyse hydrographical Engineer	25 paid
	Mr James D Graham ¹¹⁰	25. paid
	Mrs Connell	40. paid
	Wm Jones Esqr. a copy of Saml. Clark	25 paid
[p. 16]		
Pike	Mr Herrick[?]	25 paid
	David O Tobias &	40.
To sit in Thursday 26	Mrs Boreaf ¹¹¹ between (B) Butonwood & Garden Str.	25 pd.
	Mr Willett	30. pd
	Mrs Roberts	30 pd
	Mr Stubblefield	30 pd.
	Joshua Longstreth's Wife ¹¹²	25 pd
	General Irvin ¹¹³ to painting two transparencies Flags	32 pd.
April 8th	Mathew Newkirk to painting his Wife & Child ¹¹⁴ in a citcat size To altering his own portrait	45 pd.

108. Samuel Clark, merchant (1824 Dir.)§

109. Possibly Charles Coxe, attorney at law (1824 Dir.)§

110. James Graham, merchant (1824 Dir.)§

111. The wife of Henry Boreaff, victualler (1824 Dir.)§

112. The wife of Joshua Longstreth, merchant (Thomas Wilson, ed. *The Philadelphia Directory, and Stranger's Guide, for 1825* [Philadelphia, 1825], hereafter referred to as 1825 Dir.)§

113. Probably Gen. Callender Irvine. See page 3 of the ms above.

114. Matthew Newkirk, merchant, (1825 Dir.). A family portrait of Matthew Newkirk, Mrs. (Mar-

	Miss McCally. to a portrait	25 trade. pd
	Mrs Altimus to a portrait	20 d[itt]o
	Mr Bell to two fulllengths sitting at 80 each	160 pd
	Capt Hunt ¹¹⁵ after death	35 pd.
	Mrs. <Perritt> Perit.	25 pd.
Novr	<Mrs. Leaper>	<25>
1825	<Copy of Mr. do.>	<25>
19		
[p. 17]		
Pike	Mr Wm. Rope[?]	25 pd
	To a Fraim [frame]	10 d[itt]o d[itt]o
	Mrs Loyd after Death	35 pd
	Mr Worth of Bucks county was paintind in <Cherry> Seventh Str.	25 paid
July	Mr Nickolds to sit on Tuesday the 12 [1825?]	30 paid
	Mrs Nickolds	30
	Mrs Robinson & child	45 pd
	Mrs Buckley on Tuesday at 10	25.00 \$(37.50)
Novr.		
24.	Mr Leaper to a pair of his father & Mother's Likeness ¹¹⁶	40. pd
	Mr Ker[?] a pair d[itt]o	45 pd
	Mrs Bukly's Daughter & sone [son]	35.00 pd
	Mr Wragg	\$25. pd
	Revd Mr <Phillips> came with Pratt Mr Ingals	20 pd
Fraim d by Robinson. ¹¹⁷	Mrs Summers	20. pd
	Mrs Newkirk	20 pd

garet Heberton) Newkirk and their child as painted by Otis is owned by Mr. & Mrs. Harry Clark Boden IV (IAP).

115. Edward Hunt, sea captain (1824 Dir. additions)§

116. A pair of portraits by Otis of Thomas Leiper and his wife Elizabeth Coultas Grey Leiper are owned by the Historical Society of Pennsylvania. See also Nicholas B. Wainwright, *Paintings and Miniatures at The Historical Society of Pennsylvania* (Philadelphia, 1974), 146. Another pair of portraits of the Leipers is privately owned (IAP).

117. Charles. N. Robinson, carver & gilder (1825 Dir.).

	Mrs. Grant & son citcat	45. pd
	Mr & Mrs Heberton	40 pd
	Mr Bedlocks son to be taken in schooling my Children. ¹¹⁸	20 pd
[p. 18]		
	Mrs. Singer a cast	10 pd
1826		
Feby 18th		
	<i>(Mr McAll)</i>	
Fraimd by Pike	Mr McAlister firm of Hill & c Franklin Turnpike	25. pd
	Cesar Rodney from a Profile Likeness by St Memin ¹¹⁹	25 pd
	Dr Clarks Wife & Father copies his to be copied the size of his Wifes	
March 4		
	Dr Clark to a portrait of Bonaparte crossing the Alps.	20. pd
X		
	To a Washington crossing the Delaware. ¹²⁰	20. pd
X		
	<i>(Mr John McGbee)</i>	
	<i>(of Center County state)</i>	<i>(20)</i>
	<i>(of Pennsylvania to be)</i>	
	<i>(here about the middle of)</i>	
	<i>(June)</i>	
	Mr Rallston to 3 copies	100 pd
[p. 19]		
	Miss Eliza Eastburn for June 1st	20
	D Fitch	35

118. Otis apparently painted a portrait of the son of William Bedlock, principal of the Union Academy (1825 Dir.), in exchange for Bedlock's services in schooling his children.

119. This is a copy of a profile of Caesar Rodney, 1728-1784, or of his nephew Caesar A. Rodney, 1772-1824. The original was evidently by Charles B. Saint Mémin, 1770-1852.

120. The notebook records Otis's accounts for a number of portraits of George Washington, as well as a few actual sketches of Washington. IAP records examples of Otis's Washington portraits at the Old Print Shop, New York; the Mutual Assurance Company, Philadelphia; the Library Company of Philadelphia; and the Historical Society of Pennsylvania.

[The regular entries which begin on page 1 end here.]

August
4th
1834

Mr Wilmingsen to call
Tomorrow at 6 oclock in the
morning
This A Old affair

[From this point onward in the volume, entries cannot be dated
unless Otis has given the date.]

Mr Josep[h] Rodes¹²¹ No 246
Race Str.

oposite Franklin Str.
Frame Maker

\$3.00

[p. 20]

Peter Tylor House No 52 sand
Street Brooklin Store 141
Pearl Street New York

Dr Black of Pittsburg
to send word if he will sit
before Monday 25th July 1831[?]

George Orum commenced his
studio work with me 4 May 1836

Ferrotypes or cast iron type

[p. 21 blank]

[p. 22]

Mrs West between Spruce
& Union Keeps House.

Mr. Ross Paid me 100[?] Dollars.

March
28
1837

Glover Died Octr 29 1837
at 12 midday.

Took Chandler's¹²² Gazett Novr 27 1837
\$40 du [due] d[itt]o d[itt]o 1842

Mr Hooper in Arch No 119

Jany 3 1st
1838

Dr Elkinton¹²³ paid \$20
on accompt [account] of Geo Ritner Picture

121. Joseph Rodes, a cabinet maker (*Desilver's Philadelphia Directory and Stranger's Guide, for 1835 & 1836* [Philadelphia, 1835], hereafter referred to as 1835 Dir.).

122. Joseph R. Chandler was editor of the *United States Gazette*, a Philadelphia newspaper (1835 Dir.).

123. John A. Elkinton, M.D. (*A. M'Elroy's Philadelphia Directory, for 1840* [Philadelphia, 1840] hereafter referred to as 1840 Dir.)§

James Lansett[?] corner
of Second & Market

W Grant

	15.48	15.48
	20.65	9.90
taxes	<u>36.19</u>	2.75
		8
		<u>36.13</u>

[p. 23]

That surface will partake most
of the colour of the object that reflects it,
which receiv[e]s that reflection by the
most nearly equal angles.

Let the Painter in his reflexes [reflections] on the
human figure particularly on the
flesh colour, mix some of the couler of
the Drapery which comes nearest to it,
but not pronounce it too Distinctly,
if there be not good reason for it.

[p. 24]

[sketch of hand]

[p. 25]

[sketches of hands]

[p. 26]

[at top of page: four diagrams]

1 zinc with strip of copper soldered to it
the end to be cupped (3) and coated
with mercury by means of nitrate of
mercury so as to hold a little mercury

2 the mould soldered to a copper
wire amalgamated at the end
that dips in the cup 3

outer pot holding the zinc to be
filled with saturated solution
of table salt

inner pot filled with saturated solution sulphate copper
with bag 4 of sulph copper

[p. 27]

melt 8 parts Bismuth—5 lead & 3 tin
mix well when melted and pour out to cool

melt enough to make mould and when
melted pour on paper with cloths under
and when thick like paste rub off inside with a
paper and strike on mold—

take a strip of lead and solder it
so as to enclose the coin leaving
a very small rim to hold the metal

when the mould is made tin a
piece of copper wire leaving a small
drop of solder on the end then hold
the end in a spirit lamp until the
solder melts and quickly place
on the thickest end of the mould and
hold it still and blow on it to cool
it—then wax over the back & half
of the edge of the mould and the part
of the wire that dips in the solution¹²⁴

[p. 28]

[sketch of child on chair]

[p. 29 blank]

[p. 30]

[sketch of child seated on chair]

[p. 31]

[sketch of child seated on chair. See Figure 3.]

[p. 32 blank]

[p. 33]

[page crossed out with an 'X.']

Mr Chase. 1 transparency ¹²⁵	10.	5 pd
Mr. Keating 3 d[itt]o	15	50 pd
Mr Pike 1 d[itt]o	8.	

¹²⁴. Pages 26 and 27 of the manuscript may not be in Otis's hand.

¹²⁵. The accounts on this and the following page may record Otis's work for some specific celebration or other event. One possibility is the visit of Lafayette to Philadelphia in 1824. See Introduction.



Fig. 3. Sketch of a child reading, *The Notebook of Bass Otis*, p. 31, $7\frac{3}{4} \times 4\frac{1}{2}$ inches. American Antiquarian Society.

Mr Gray 3 d[itt]o	24. pd
S Kennada 4 heads[?]	9.
Mr Reed 1 small	2. 50 pd
Mr Gillis 2	16 pd
<Mr Dempsey 1>	<6>

[p. 34]

[page crossed out with an 'X.']	
Mr James Dempsey ¹²⁶ 6	6 pd
Mr John Lile ¹²⁷ 3 at 8 Washington Layfaett & Jackson	24 pd
Jno Hewis[?] ¹²⁸ @ 11 Dolls[?]	pd
&	
for S. Nevins ¹²⁹ 2 d[itt]o for 15 for the Custom House	pd
three	35 pd
Mr B[]irk	30
Dr Clark	[] pd
Bazil Graves ¹³⁰ No 18 Spruce Str	15 pd
R Boike[?] one	12
Mr J Sheaff ¹³¹ 3	30
Gray Rob [Robert Gray?] 1[?]	8 pd
Mr Rubicam 2	16

[p. 35]

one for Huber 9[?] ea	18
8 for the Northern Liberty arch	100
Mr Lockhard	30 pd
B Philadelphia Philadelphia	
14 Arch	
Ridgeway	
[]ket	

126. James Dempsey, innkeeper (1824 Dir.)§

127. John Lisle, merchant (1824 Dir.)§

128. John Hewes, laborer (1824 Dir.)§

129. Samuel Nevins, exchange broker (1824 Dir.)§

130. Bazil Graves, tallow chandler (1824 Dir.)§

131. John Sheaff, gentleman (1824 Dir. additions)§

[p. 36]

Rules by which the Painter
is to be governed in future.

(As) All People cannot make
Equally strong Likenesses as they have
not equally characteristic features &
expression, so perfect success and (*perfect*)
satisfaction cannot be expected, always.
no Painter is sufficiently great as to
affect impossibilities. So that the
employers must make up their
minds to sit by the reputation
the Painter Holds and the specimens
Presented to them or such as they be
referred to. Having found by long
experiences the bad effects of Ladies
presenting themselves in dresses they
have not often been seen in, and the

[p. 37]

dress of the head & neck totally
Different, I have resolved not to
warrant likenesses in such cases.
but must be allowed reasonable
remuneration for subsequent
alterations. Sitters nor their
Friends cannot under any circumstan[-]
ces be allowed to see the progress
of the Picture untill the
Painter submits it for
criticism as no half finished work is fit
for remarks upon, as none but
the Painter knows what is to be
done to it. — from the above
circumstances many a good beginning
is sacrificed and the Painter seriously
injured. The Picture is expected
to remain till it is fully tested
in the Exhibition room where its []

[p. 38]

can be best ascertained. People
coming in acquainted with the sitter

and not having known of their sitting (*in the r*) and instantly naming the individual is the surest and only impartial Proof of likeness. Such as are not willing to admit this test kneed [need] not employ the Painter. The Paintings in the Gallery it is expected will not be handle[d] or remove[d] from place to place as by so doing they are subject to great injury. Payment is expected on the Delivery of the Paintings. Strangers from a distance must have on the first sitting a sufficient garentee for to insure the payment when finished.

[p. 39]

Decr. 1
1834 An Accompt [account] of the number of Tickets signed held by the Adam & Eve Company.¹³²

Robert Martin	1
Wm Pierce ¹³³	2
C Yeager	3
N Bunker ¹³⁴	4
John Pierce ¹³⁵	5
T Downing ¹³⁶	6
M Newkirk	7
Isaac Otis ¹³⁷	8
Thos Shewell ¹³⁸	9

132. According to his nephew, Ralph N. Warner, Sr., Otis's 'largest Painting was Adam & Eve in the garden of Eden on Exhibition at the Academy of Fine arts . . . the Adam & Eve picture was sold to a syndicate and went to New York.' Note by Ralph N. Warner, Sr., Sept. 29, 1910, in 'Bass Otis' folder, manuscript collection, New-York Historical Society.

No painting of Adam and Eve by Otis appears in the exhibition catalogue of the Pennsylvania Academy of the Fine Arts in 1834, and there was no annual exhibition in 1835. See Anna Wells Rutledge, ed. and comp., *Cumulative Record of Exhibition Catalogues, the Pennsylvania Academy of Fine Arts* (Philadelphia, 1955), p. 159.

133. William Pierce, piano maker, (1835 Dir.)§

134. Nathan Bunker, flour merchant (1835 Dir.)§

135. John Pierce, carpenter (1835 Dir.)§

136. Thomas Downing, superintendent, state house (1835 Dir.)§

137. Isaac Otis, contractor (1835 Dir.)§

138. Thomas Shewell, gentleman (1835 Dir.)§

J McMurtrie ¹³⁹	10
Wm Sheepshanks	11
N[?] Mitcheson	13
J Tagart	14
J Cloud ¹⁴⁰	15
N Timmands [or Simmands?]	16
Jd Hopkinson	17
R Peters ¹⁴¹	18
A Eckfelt[?]	19
Mr [or Mrs?] Heberton	20

Signed (34) 40 Season tickets for
C. Pierce to sell.

[p. 40]

A Muse of the Woods taken
from the following strain in Virgil by M L
Sylvestrum tenui musam meditaris avena¹⁴²
[drawing of muse]

[p. 41]

Mr Barkley began instructing
my Children in music Jany 19th 1836
& I also gave him lesens [lessons] as a compensa[-]
tion for 6 month tuition of them—putting
my instructions against his teaching
[]ing the instrument

[p. 42]

took a cast of Robert Vaux¹⁴³ on Wednesday
Jany 20th 1836
(Philadelphia March 19th 1838
Received of Bass Otis)

[p. 43]

[2 sketches of children]

[p. 44]

a chamber, with a Lady who has

139. James McMurtrie, gentleman (1835, Dir.)§

140. Joseph Cloud, refiner at the mint (1835 Dir.)§

141. Richard Peters, Jr., counsellor at law (1835 Dir.)§

142. The quotation is from Vergil, *Bucolics*, Eclogue 1, 2.

143. Roberts Vaux, gentleman (1835 Dir.)§

been reposing on a couch the Flames
breaking into the chamber a Columbia
Hose Member bearing the lady out
of danger, and a Phoenix Hose
Member coming into the door with
a branch pipe in his hand to which
is attached the Hose¹⁴⁴ —

Chas M Horrell

John Arnold¹⁴⁵

Fred: Fritz

W. Fraley¹⁴⁶

Dr Marsillas.¹⁴⁷ Toum[?]

Accompt [account] with Mr John V Hart¹⁴⁸ & sone [son]

\$9.58

Standing (<Feby>) March 2 Due him

1838

[p. 45]

Criticism is Glall [Glass] Ware.
There should be care taken

in placing it upon polished Marble,
Rocks, or steping stones. Bedds of
Down, Dow [dough] or mud (<will>) may require
less caution.

Criticks like Glass Blowers
should be careful in throwing
their useful Ware upon polished
Marble, Rocks or Steping stones
Beds of dow will beter bear
or receive their random shots.

Go Welthy Fool study to be wise
Come not here to criticise.

(<The steping stone yo dash>) your

144. The Columbia Hose Company and the Phoenix Hose Company were two Philadelphia fire companies. See Scharf, III.1901-1902.

145. John Arnold, corder (1835 Dir.)§

146. Wendell Fraley (1840 Dir.)§

147. Isaac Marselis, M.D. (1835 Dir.)§

148. John V. Hart, merchant (1835 Dir.).

Ware upon
Will last for ages longer after
ware is gone
you are gone

The work you spend your
 breath & wit upon
 will last for ages after
 you are gone.

[p.46 blank]

[p. 47]

North Str.[?]
 Theodore W Ross Lomberd and fifth
 William T Read, New Castle, Del.
 Heniry S. Yeager¹⁴⁹ 98 or 89 Callow
 Hill Str.

[p. 48]

Philadelphia March 13th 1838 —
 List of Pupils for the year —
 March 13 A. M. Lightner commenced
 at the rate of \$40 per quarter.¹⁵⁰
 H. Christmas¹⁵¹

[p. 49]

[sketch of part of head]

[p. 50]

Wilmington July 16 1839
 I went to Philadelphia & painted
 five Portraits for the Woelpper Family.
 5 in number amounting to \$195.00
 my expenses in the Family for
 living from 16th to 27 was \$ 65.00
 company all the time from
 Philadelphia & Baltimore.
 markit the highest ever known
 in Wilmington. —

149. Henry S. Yeager, framer (1840 Dir.)§

150. This entry not in Otis's hand.

151. This entry not in Otis's hand.

Mrs Hawkins will call about
a view of the old Church. & I must
Eliott Welch's grave stone after
passing through the Bilcong[?] south
she is willing to pay about 10 Dollars.

[p. 51]

Mr[?] Eliot Wilch.
grave stone in the
old Chirch yard.

John L. Jahraus.

Frank Warner
Oct. 13, 1906¹⁵²

[also sketches of eyes and mouth on this page]

[p. 52 blank]

[p. 53 blank]

[p. 54]

[sketches]

[p. 55]

[sketch for portrait]

[p. 56]

[in pencil:]

Resolution of the Delaware Legislature
at its last session raising
a Com.[ittee] to procure pictures of the
three Signers of the Declaration of Independence of
the State.

A portrait of George Read
one of these Signers in possession of his
Grandson William T. Read esteemd
a first rate painting.¹⁵³

[in ink:]

Resolution of the Delaware Legislature
at its last session raising a Com. to
procure pictures of the three signers of
the Declaration of Independence of U.S.A.

152. This entry not in Otis's hand.

153. This entry probably not in Otis's hand.

A portrait of George Read in
the possession of his grandsons
Wm. T Read espemed [esteemed] a first rate painting.

Frank Warner¹⁵⁴

[p. 57]

[paint daubs]

[p. 58]

[paint daubs]

[p. 59]

[paint daubs]

[p. 60]

[slip pasted to page:]

Received March 18 1818
of Mr. Otis Sixty Dollars in
full of all demand for frams
and sundry articals to this date
\$60 Marinus W. Pike¹⁵⁵

[in pencil:]

Nickelson¹⁵⁶ at th[e] office of
the Scuekill Gass Company
under the Franklin Institute
I am to meet him on saturday the 6th inst

[Otis wrote many entries in the notebook from front to back, while he made other entries from back to front having turned the volume over. Most of the material on pages 61 to 94 is written in the latter fashion. In order to reflect Otis's practice and to allow for easier reading, the transcription at this point begins with the final page of the volume and continues to page 61.]

[inside rear cover]

Land of the Free and
Home of the Brave

Dickenson in Vine Dwelling
No 107 below 4th Street

154. This entry not in Otis's hand.

155. Signature not in Otis's hand.

156. Thos. Nicholson, inspector of gasfittings, Franklin Institute (1840 Dir.)§

28	4.50
29	2.50
30	2.50
July 1	<u>2.00</u>
	15.00

Mudge & inthaler[?]
to had[?] at smiths

M George Carleton
at []

[p. 93]

Shaw 169 pine street
between 5th & 6th streets

Mr Oliver 92 Dilwin St
Northern Liberties between
3d & 4

Mr Tate A Frenchman
is to call about portraits to be
painted last week of Decr.

(*Delong*)

Le Long pray Portrait Painter
in Lower Canada. —

William Hollowell¹⁶¹
a little above New Str

[p. 92]

Baltimore April 1st 18[15]
Portraits paint[ed in] Baltimore

Col. Towson

Mrs. Warner

Mr. Findley

Mr. Bate

Mr. Wall \$20.00

Mr. Philon. Towson¹⁶² 15.00

Mrs. d[itt]o Towson 15.00

Mr Hill 30.00

Lieut. 10.00

161. William Hollowell, ironmonger (1824 Dir.)§

162. Philemon Towson (Edward Matchett, *The Baltimore Directory and Register, for 1816* [Baltimore, 1816], hereafter referred to as Baltimore 1816 Dir.)§

Mr. Leighmans oposine [opposite]
Union Str in Front Str.

Mr. Woodmans Fraime. —
26 by 22½

[p. 91 blank]

[p. 90]

Baltimore April 18th [1815]

April 13th
1815 Received of Mr John Cainer
9 boxes. — with Brasses.
at 7 dollars \$63.00

April 1th
1819 Prints of The Fat Cattle
Delivered two Dosin prints to
Samuel Kennady to sell upon
commission at 3 3/8 percent 24.

April 3th
3th Let Harmans Brother have 7

Let John Garretts man have
one Dozin Sheep and 13 of the
Heaffer & Ster 25

May (13) 10th
1829 A Mr Haydon called on me
Sunday from Wareham Massachusetts
& said he was requested to
call by Melvill Otis¹⁶³

[p. 89]

I. Thegergen[?]

Mr William East of
Germantown Drum Macker[?]
to call some saturday

[p. 88]

Baltimore 181[5]
of Conelly

April 13
1815 Received by the Steam Boat
line of Packets 10 boxes
at 7 dollars \$70.00

[sketch of Washington seated]

[p. 87]

[sketch of Washington seated]

[p. 86]

163. Bass Otis had a brother named Melville (1778–1852).

1815

April 10th Samuel Bowly¹⁶⁴ took one of Cainer
instrum[ents]

Robert Gilmore¹⁶⁵ took one of Connelly

April 6 Dr Gibson¹⁶⁶—d[itt]o d[itt]o—d[itt]o

Van Osen 173 South 11 Str
below Locust.

[sketch of Washington seated]

[p. 85]

Delaplain's Accompt [account] [—A solisitor General. paid]¹⁶⁷

AD

1816

June 1,
1818¹⁶⁸

Jefferson¹⁶⁹Madison¹⁷⁰Mrs Madison¹⁷¹Columbus¹⁷²Vespucius¹⁷³Gen Wilkenson¹⁷⁴Gen Cadwalleder¹⁷⁵ paidGen St Clare¹⁷⁶Mr. Thompson¹⁷⁷

164. Samuel Bowley, gentleman (C. Keenan, *The Baltimore Directory, for 1822 & '23*) (Baltimore, 1822).

165. Robert Gilmore and Son, merchants (Baltimore 1816 Dir.)§

166. William Gibson, physician & surgeon (Baltimore 1816 Dir.)§

167. 'A solisitor General. paid' is at the top of page 84 of the manuscript. Otis wrote this entry across the top of the two facing pages.

168. This is evidently a list of paintings by Otis which were included in Joseph Delaplaine's 'National Panzographia,' a large exhibit of portraits of American celebrities. On Otis's business relationship with Delaplaine, see Introduction.

169. Portraits of Thomas Jefferson by Otis are in the collections of the Thomas Jefferson Memorial Foundation, Inc., Monticello; Colonial Williamsburg; the University of Virginia; the Department of State; Yale University; the Chicago Historical Society; and Mr. & Mrs. J. G. Stradling (IAP). Joseph Delaplaine commissioned Otis to paint Jefferson: see Introduction.

171. Dolly Madison. A portrait by Otis is owned by the New-York Historical Society (IAP). An engraving of Mrs. Madison (Stauffer 1144) based on an Otis portrait appeared in the *Port Folio* 4th ser. 5 (Feb. 1818).

172. Christopher Columbus.

173. Amerigo Vespucci.

174. Probably Gen. James Wilkinson, 1757-1825.

175. Probably Gen. John Cadwalader, 1742-1786.

176. Probably Gen. Arthur St. Clair, 1736-1818.

177. Charles Thomson, 1729-1824.

Hopkinson¹⁷⁸
 Stewart¹⁷⁹
 Gen Izard¹⁸⁰
 Oliver Evans¹⁸¹ paid
 Gov of Ohio¹⁸²
 Com Truxton¹⁸³
 Judge Johnson
 Dr. Wistar¹⁸⁴
 Dorsy¹⁸⁵
 Phisic¹⁸⁶
 Cox¹⁸⁷
 Giles¹⁸⁸
 Saml. Adams¹⁸⁹
 Genl Little¹⁹⁰ paid
 Col Reed
 Delaplains Aunt

[p. 84]

[Delaplain's Accompt —]¹⁹¹ A solisitor General. paid

March 16 gave my Wife \$5.00
 1824 for muslin

Lawyer Hart in vine between
 3d & 4th office in a part of a
 Bake house on the Nth side.
 his Father is 4th above callow hill

178. Joseph Hopkinson, 1770-1842.
 179. Possibly Charles Stewart, 1778-1869.
 180. Gen. George Izard, 1776-1828.
 181. Oliver Evans, 1775-1819.
 182. Thomas Worthington, governor of Ohio 1814-1818.
 183. Commodore Thomas Truxton, 1755-1822. A portrait of Truxton by Otis is owned by the Long Island Historical Society (IAP).
 184. Dr. Caspar Wistar, 1761-1818. Portraits of Wistar by Otis are owned by the Pennsylvania Hospital and the Mutual Assurance Company, Philadelphia (IAP). An engraving (Stauffer 1157) was also produced from Otis's portrait.
 185. Dr. John Syng Dorsey, 1783-1818.
 186. Dr. Philip Syng Physick, 1768-1837. Otis also produced an aquatint of Physic (Stauffer 2381).
 187. Dr. John Redman Coxe, 1773-1864.
 188. Possibly William Branch Giles, 1762-1813. A painting by Otis of Giles is owned by the Virginia Historical Society (IAP).
 189. Samuel Adams, 1722-1803.
 190. Gen. William Lytle of Ohio.
 191. See note for page 85 of the manuscript.

Mr Haley in Market street 274
 South side of the way abov 8th
 where the Gimnasium

Saml Tager[?] & Wife 115 Chesnut

E. Rundah[?] W South second street¹⁹²

[p. 83]

Accompt [account] of ingravins—[Phila Jany 17 181[]]¹⁹³

[p. 82]

[Accompt of ingravins]—Phila Jany 17 181[]¹⁹⁴

Delivered to Morgan 4 prints of Dr Bart[on]¹⁹⁵

17 sold to Helia 18 prints of
 Dr. Barton

18 Delivered to Thos. Natt 6 prints of
 Dr Barton

18 d[itt]o d[itt]o Kaneda 1 d[itt]o

18 d[itt]o d[itt]o Robinson 12 d[itt]o

18 d[itt]o d[itt]o Mr. Findly 6 d[itt]o

18 d[itt]o d[itt]o Birch 6 d[itt]o

18 d[itt]o d[itt]o Js. Earle 6 d[itt]o

18 d[itt]o d[itt]o Mrs Rabsom¹⁹⁶ 1 d[itt]o

[p. 81]

Mr Arnott
 a portrait

A Washington Jno[?] Yeager
 18 by 24 in fulllength

[sketch of two figures for portrait]

[p. 80]

Stewarts self operating saw
 for surgical purposes

[diagrams of a spring-wound saw]

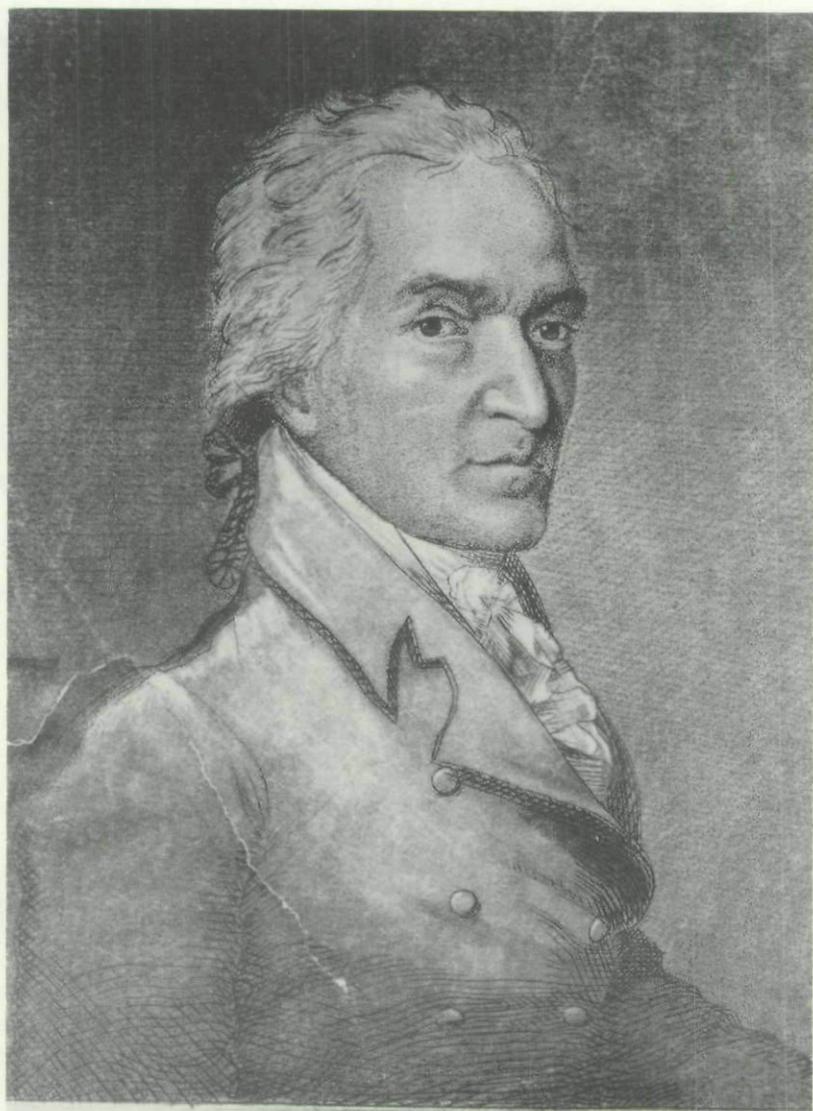
192. This entry possibly not in Otis's hand.

193. 'Phila Jany 17 181[]' is at the top of page 82 of the manuscript. Otis wrote this entry across the top of the two facing pages.

194. See note for page 83 of the manuscript.

195. Benjamin Smith Barton, M.D., 1766–1815. Otis's engraving, Stauffer 2379, is reproduced as Figure 4.

196. Mary Rabson, widow (1819 Dir.)§



Dr. Benjamin Smith Barton M.D.

Fig. 4. Bass Otis, *Dr. Benjamin Smith Barton*, 1766–1815, aquatint engraving, 6¾ x 4½ inches. American Antiquarian Society.

[p. 79]

Send Mr. Printies¹⁹⁷[?] Portrait
 Binner & Badgers in second
 between Arch & race Liquor store

Ple Hunt Down Vice
 shut [shoot] Folly as it Flies
 Receav [receive] Distress & be
 the Drunkards Friend

[p. 78]

To The Artists Association¹⁹⁸ in Chesnu[t]
 St

1819

Pictures delivered Sml. Kenedy

Jany

Jefersons Portrait at		\$25 returned
Munroe ¹⁹⁹ d[itt]o	d[itt]o	25 d[itt]o
Presdt. Adams d[itt]o	d[itt]o ²⁰⁰	25
Stillife <u>Ducks</u> 1 piece at		15 sold
Stillife Wineglass Apples nuts &c		8 d[itt]o

1820

Dr Caldwell

April

gave Allin [\$]60—

18

Bas O Harmonica

[p. 77]

[paint daubs]

[p. 76]

AD 1823	An accompt [account] of My Expenditures	
Novr. 28th	For the house	\$10
Dec 1	For the hous[e]	5
4	For Butler[?]	3
5	For the House	5.50
6	For the House For carpet	{ 5
		5.62½

197. A portrait by Otis of Dr. Nathaniel S. Prentiss (1768–1852) owned by the Bostonian Society is at the State House in Boston (IAP). See also Anthony J. Philpott, 'Pictures in the Old State House, the Men Who Made Them and Their Subjects,' *Proceedings of the Bostonian Society* (1934): 30–31.

198. Otis appears to have had paintings including both portraits and still lifes on consignment at Samuel Kennedy's gallery called 'the exhibition of the society of American artists, 72 Chestnut' (1819 Dir). See introduction.

199. Probably President James Monroe. An engraving of Monroe (Stauffer 1146) based on Otis's painting was published in the *Port Folio* 4th. ser. 5 (April 1818).

200. The New-York Historical Society owns an Otis painting which is a copy of a Gilbert Stuart portrait of John Adams (IAP).

[p. 75]

Mr Perrotts remark on
his sisters Portrait
neck too long
head too round
& the eyes rong
She shall shew but one
Border

John A Oliver C. painter
works with John Shewell.

Mr White directed
her[e] by J Shewell

Size of Ellmakers Frame
4 feet 4 inches including Fram

[p. 74]

Caleb Cressons Children²⁰¹
[sketch of 6 children, pasted to page]

[p. 73]

Mr Holmes a Friend
of Ashtons and a drawing
master

[piece of paper pasted to page:]

Judge Gillispe
Isaac Otis' Friend

[p. 72]

Italian Read Black & White
is a good Dead couler for a
curtin. I used in in Mr Ellmake[r's]
picture

J. Grimes No. 65. South 7th Street²⁰²

[p. 71]

Mr Cates[?] at Mr
Weaver

Parkers Seller corner
of Carpenter St
Jany 28 1840

201. The children of Caleb and Sarah Emlen Cresson of Philadelphia. A portrait of the Cresson children by Otis with the same arrangement of figures is reproduced in a dealer's advertisement in *Antiques* 116 (August 1979): inside rear cover.

202. This entry not in Otis's hand.

Alin gave me 27
dollars of prices [Price's?] money

Jujube Paste

Chas. Peckworth Broad[?] St. between
Arch & Race 2d & 3d St. East Side

[p. 70]

[sketches for a portrait]

[p. 69 blank]

[p. 68]

March 16th 1824

Reconed & settled with Marinus W Pike
and found due him 67 dollars. —
including borrowed money. \$70[?]

James H Graeff no 91 Walnut St
office hours from 2 to 5 O K. [o'clock] P. M.

X Painters Club to meet
every Thursday Evening at 8 oclock.²⁰³

John Neagle ²⁰⁴	X.	282 Ches't
JR Lambdin ²⁰⁵	X.	136 Ches
J. Sartain ²⁰⁶	X.	169 Ches
D Dickenson ²⁰⁷	X.	287 Spruce
JM De Franca ²⁰⁸	X.	
Henry Warren ²⁰⁹	X.	146 N 8th
Thos. B Welch ²¹⁰	.X.	16 Filbert
Thos B Ashton ²¹¹	.X.	216

203. This list appears to date from about 1838 or 1839, based on the addresses given in the 1837, 1838, and 1840 catalogues of the Artists' Fund Society. Warren was at a different address in 1837; Welch and Smith had moved by the time the 1840 catalogue was prepared. See *The Annual Exhibition Record of the Pennsylvania Academy of the Fine Arts 1807-1870*. Dates for these artists are supplied from George C. Groce and David H. Wallace, *The New-York Historical Society's Dictionary of Artists in America, 1564-1860* (New Haven, 1957).

204. John Neagle, 1796-1865. Otis painted a portrait of Neagle which is owned by the Pennsylvania Academy of the Fine Arts (IAP).

205. James Reid Lambdin, 1807-89.

206. John Sartain, 1808-97.

207. Daniel Dickinson, 1795-after 1866.

208. Manuel Joachim de Franca, 1808-65.

209. Henry Warren, c.1793-after 1860.

210. Thomas B. Welch, 1814-74.

211. Thomas B. Ashton, 'landscape and genre painter, wood engraver, and dealer in artists' supplies' (NYHS's Dictionary).

WTR Smith ²¹²	.X.	12 at 8th
Joseph Kyle ²¹³	. .	Corner of 9th & Mark[et]
B Otis		118 Spruce
Wm Kneas ²¹⁴	.	6 Jef Roe [Jefferson Row]
Thos Birch ²¹⁵	.	Market
David Edwin ²¹⁶		Madison Str

[p. 67 blank]

[p. 66]

[sketch of Washington, full length]

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x	John WM[c]Grath ²¹⁷	} Mantle Club for X \$25 each 159 Market
	Daniel L Hutchinson ²¹⁸	
	FA Van Dyke ²¹⁹	
	Chas T Rueta ²²⁰	
x	Samuel Branson ²²¹	} same club
	Theodore Davidson	

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Sketches from Craigs Lectures²²²

Colours are blue, yellow, orange, Red purple, Violet and green. these are divided by the optician into primitive and compound; and they are divided by the painter, into warm and cold. the warm are yellow, orange, & read. to gether with such compounds as inclined decidedly to them; the cold colours, are the violet, blue, and green, and such

212. William Thompson Russell Smith, 1812-96, generally known as Russell Smith.

213. Joseph Kyle, 1815-63.

214. William Kneass, 1780-1840.

215. Thomas Birch, 1779-1851.

216. David Edwin, 1776-1841.

217. John W. McGrath, merchant (1839 Dir.)§

218. Daniel L. Hutchinson, merchant (1839 Dir.)§

219. Frederick Van Dyke, M.D. (1839 Dir.)§

220. Charles T. Ruete, merchant (1839 Dir.)§

221. Samuel Branson, merchant (1839 Dir.)§

222. A comparison of the spelling of this section on 'Craigs Lectures' with Otis's spelling in the rest of the volume suggests it is likely that Otis copied this from a written source, rather than taking notes on a speech he heard. Further proof can be found on p. 63, where Otis crossed out 'power and love,' probably after making an error in transcription.

mixed colours as have blue for their principal. But it will be evident, on a moments consideration, that the three compound colours, as denominated optically, may be either warm or cold, as partaking most of the red or yellow, on one side, or for the blues on the other. the warm colours are understood to attract, and seemingly to approach the eye; the cold colours on the other hand, are considered as having a tendency to give the appearance of receding.

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This principal is true to a certain extent, but it depends on an other, which will be referred to here after either to enforce or counteract it. To the seven colours, have long been attached emblematical significations; and painters even from the infancy of the art have adapted the association. It therefore becomes necessary to speak of the circumstance as one that will enable us more forcibly to feel the sentiment of many pictures of the old masters. it is true that this like kinds of emblematic representations, has no effect but on those who are previously acquainted with the means of interpreting it, yet it may furnish ideas to future practitioners. Yellow is understood to express (*power & love*) luster & Glory; Red power & love; blue Divinity; purple authority; violet humility; and green servitude.

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The prismatic colours will give the first rule for placing of colours.— Primitive colours are always harmonized by intermediate compounds; as red & yellow by orange. blue & yellow by green & red & blue by purple or violet. The extreme Disagreements of colours are in placing the primitives near to or upon each other through this disagreement

where the association is unavoidable
 may be in some measure abated by making
 each of nearly the same tone. White
 exists only by contrasts, suits well
 on any darkish coloured ground and
 with any light one. except yellow
 & blue both of which loose a great
 deal of their brightness by the vicinity
 light yellow has much clearness &
 beauty on purple and green. light
 blue suits well on green violet & yellow

[p. 61]

not very pale. light green inclining to
 yellow has a goo[d] effect on purple violet
 & blue. but read upon red purple on purp[le]
 blue upon a darker blu[e] should never be
 allowed unless there be the means of
 contrasting the up[p]er couler by some
 oposite one in its neighborhood as to
 restore the degree of couler it will seem
 to haves [have] lost.

[loose item #1 recto]

Mr John V. Hart

Philadelphia Jan 7th 1843

Sept 1834 To painting a portrait in Oil
 after death of Theodore Hart
 Jan 1837 3 head size portraits of
 3 sons
 Copy of Theodore Hart

To Bass Otis Dr [debit]

\$60.00
 \$60.00
 \$25.

[loose item #1 verso is blank]

[loose item #2 recto]

AD 1853.

Isaac D. White
 Bartlett St[?]

March 22 Roxbury
 2 Portraits at 60 each
 March 7 portraits for Mr
 29 Saml. W. Clifford

\$120
 \$350

March 30	A.M. Merrifield of Worcester MSS. [Worcester, Mass.] To Sit at intervals of about 3 Weeks apart —	\$70.0 (on Kitcat)
April 1	Began a Group of Children for Mr Isaac D. White 3 in number a 50 each	\$150
April 8	J. M. Mayo & Lady \$50 each	\$100
April 16	William D Soyer Jr to a Portrait	\$80
	Mr Soyers Father in Law from Copley to be Painted in June	\$150
	Dr Jefferies	\$60
[loose item #2 verso]		
1854 July 17	Painted Mr Harrold Wyllys of [] South Carrolina a Coton Planter born in Hartford Con necticut	\$50.00

[in margin:] From an English Family the last of his race.
[a sketch follows]

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